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No. 1527.

LONDON, SATURDAY, JANUARY 31, 1857.

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CIVIL ENGINEERING AND SURVEYING.

UNIVERSITY COLLEGE, LONDON.—
Professor HARMAN H. LEWIS, A.M. WILL COM-
MENCE his COURSE on MONDAY, the 5th of February,
at 6 o'clock P.M. The Lectures will be delivered during the months
of February, March, April, and May, as follows:—
Civil Engineering on Mondays, Wednesdays, and Thursdays.
First Division from 6 to 7 P.M.; Second Division, from a quarter-
past 7 to a quarter-past 8 P.M.
Surveying at times to be fixed at a meeting of the Class on
Wednesday, February 11, at half-past 11 o'clock. Fees, for the
Class of Engineering, each Division, 5s.; for both Divisions in one
payment, 10s. Surveyors: Students of the Class of Engineering,
5s.; others, 2s. College Fee for Students not entered to other
classes, 10s.
DAVID MARSHON, Dean of the Faculty of Arts and Laws.
CHAS. C. ATKINSON, Secretary to the Council.
January 28, 1857.

HORTICULTURAL SOCIETY OF LONDON.—
THE NEXT MEETING of this Corporation for the Exhibi-
tion of Fruit, Early Flowers, Forced Vegetables, and other
objects of Horticultural Interest, and the Election of Fellows,
will be held on TUESDAY, February 3, at 2 P.M.—Admission
only by Fellow's personal introduction, Ivory Tickets, or Written
Order.—31, Regent-street, S.W.

**CLOSING OF THE MUSEUM OF ORNA-
MENTAL ART at MARLBOROUGH HOUSE.**—On and
after the 7th of February this Museum, including the Soulaiges
Collection, will be closed in order that the contents may be
removed to South Kensington, and the Bernal Collection may be
packed and sent to Manchester.
NORMAN MAC LEOD, Registrar.
South Kensington, January 24, 1857.

**ARCHITECTURAL EXHIBITION and
COLLECTION OF BUILDING MATERIALS and INVEN-
TIONS.** Suffolk-street, Pall Mall East.—Open from 9 till dusk.—
Fifth Lecture on the History and Principles of Architecture, at 8
o'clock, by E. B. LAMB, Esq.: Suggestions on Architectural
Composition.—Admission, One Shilling; or by Season Tickets to
admit at all times and to all the Lectures, Half-crown.
JAMES PERGUSON, F.R.A.S., Hon. Secs.
JAMES EDMISTON, Jun.

**NON-PAROCIAL REGISTERS COMMISSION.
GENERAL REGISTER OFFICE,
Somerset House, Jan. 14, 1857.**

**BY virtue of a Commission issued by Her Ma-
jesty for the purpose of inquiring into the state, custody, and
authenticity of any Registers or Records of Births or Baptisms,
Deaths, or Burials, and Marriages lawfully solemnized in En-
gland and Wales, other than the Parochial Registers, and which
have not been inquired into by former Commissioners, and deposi-
ted in the custody of the Registrar-General, pursuant to the Act
of 3 & 4 Vict. cap. 92; and also for inquiring what measures can
be beneficially adopted for collecting and arranging any of such
Registers or Records, and for depositing the same, or copies
thereof, in the general Register Office, or for otherwise preserving
the same; and also for considering the proper measures to be
adopted for giving full force and effect, as evidence in courts of
justice, to all such Registers as are found accurate and faithful,
and for facilitating the production and reception of the same:**

NOTICE IS HEREBY GIVEN, that the Commissioners are
ready to receive information and applications from all persons
having possession of any such Registers or Records, with a view to
the examination thereof; the result contemplated being a legisla-
tive provision to secure the preservation, to render them acces-
sible, and to impart to them the same character of legal
evidence with those already placed in the custody of the Registrar-
General—an object of the greatest importance to the community,
and especially to the religious denominations to which the Registers belong.

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By order of the Commissioners,
JAMES T. HAMMACK, Secretary.

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- II. The Microscope and its MANIPULATION, being intro-
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- III. Mineral Morphology.
- IV. Physics in relation to Mineralogy.
- V. Chemical Mineralogy.
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Sir W. Minto Farquhar, Rev. J. S. Boone, A.M.
The Year of Study, extending from October 20 to the middle of
July, is divided into three Terms, with short Vacations at Christ-
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Lent Term commenced January 23, and closes April 22, 1857.

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Charles P. Shephard, M.A., assisted in the Junior Depart-
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Instrumental Music. {Lindsay Sloper, Esq., in conjunction
with
Easter Term. {Lindsay Sloper, Esq., in conjunction
with
Harp.—John Blair Chatterton, Esq., Harpist to Her Majesty.
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By order of the CHARLES SHAW, Secretary.

January, 1857.

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LONDON, SATURDAY, JANUARY 31, 1857.

REVIEWS

The Life of Michael Angelo Buonarroti; with Translations of many of his Poems and Letters. Also, Memoirs of Savonarola, Raphael, and Vittoria Colonna. By John S. Harford, Esq. 2 vols. Longman & Co.

Illustrations, Architectural and Pictorial, of the Genius of Michael Angelo Buonarroti. With Descriptions of the Plates by the Commendatore Canina, C. R. Cockerell, Esq., R.A., and John S. Harford, Esq. Colnaghi & Co.

THE intention of this work, which is to offer a complete biography of Michael Angelo Buonarroti, excites our sympathies. A new life and study of his creations in Art is, moreover, wanted at the present epoch. So loudly has pedantry been crying of late years, in limitation of the date of genius within the circle of its own superstitions, that some for the moment have too much overlooked the great religious artist of modern times, who laid every manly power and lofty aspiration on the altar. To persons who are beginning to be satiated with the mediæval vocabulary as the sole dictionary from which a sound confession of faith and code of practice can be written, a well-executed memorial of him who reared the dome of St. Peter's and chiselled 'Il Pensiero' would be a boon of no common value. But Mr. Harford's volumes cannot be thus characterized. He has collected carefully, but with too self-engrossed a disregard of the collections which others may have made. When, for instance, he writes of Michael Angelo as a philosophical poet, he might gracefully (if he knew of it) have adverted to the careful treatise on that subject put forth some years ago by Mr. J. E. Taylor. On the other hand, both in the chapters devoted to Savonarola and to Vittoria Colonna, which are not separate memoirs, but episodes, Mr. Harford is too discursive. He has been tempted—by a desire to advocate his favourite ideas—into speculations which are out of keeping in an artistic biography. Of his enthusiasm there can be no doubt; but it has not warmed his style.

It would seem as if Mr. Harford had flagged or despaired in his ambitious task, since the details which he had assembled regarding the painter's infancy are cemented with an appearance of pains which becomes less obvious as the story proceeds. Yet who will profess that Michael Angelo's long life diminished in interest as it neared its close?—It did not begin, at all events, among those sorrows and struggles, so tempting to the annalist, which have marked the infancy and made the moral strength of other artists. He was born into an old, though not rich, family. His father, the *Podestà* of Chiusi, having read in the heavens on the 6th of March, 1474, that the child that day added to his household was marked for greatness, gave the boy culture to fit him for a learned profession. He decreed, it is true, that Michael should not be a painter; but the thwarting process could not hold out long against the indomitable will and eager aptitude of his son, nor counteract the influences of Florence, where Michael was sent to college—a city which was month by month receiving some new beauty and adornment from painter and architect. Indeed, Leonardo Buonarroti's opposition of his son's apprenticeship to Ghirlandajo amounted to little beyond a rivet binding one of haughty and honourable spirit to a persistence from which he might else have been distracted. Music, poetry, scholarship, statesmanship might have tempted

Michael Angelo to idle, if not to proceed far along one or other of their upward paths,—and the boy's forced self-assertion perhaps in part led him to that decided adoption of a calling which is difficult to one gifted for success in every career.

In the few pages which are devoted to Michael's apprenticeship, Mr. Harford, possibly from the natural wish to exalt the promise of his young hero, does limited justice to his master, Domenico Ghirlandajo. Some who are familiar with the churches of Florence will with us demur to the assertion, that "there is much in common" betwixt him and Masaccio. Both painters bear the impress of their time, which was one of emancipation—discovery; but the *suave* and stately beauty of Ghirlandajo's pictures makes them stand out with a certain harmonious charm and tranquil authority. Assuredly they claim a touch more discriminating than the following paragraphs display.—

"His subsidiary groups are often replete with portraits of the great men of his day, which impart to them a peculiar interest, and divest them of mannerism. * * His colouring is rich, deep, and harmonious. What he wanted to raise him to the highest dignity of art was a grander and purer outline, and a closer approximation, in the conception of his Scriptural characters and subjects, to the devout and ideal sentiment of the Giottesque school."

The above is not satisfactory as criticism, and the passage, brief as it is, will convey to the reader a fair idea of Mr. Harford's tone,—and absolve us from making long further citations for the purpose of pointing where the biographer's outline wants spirit and sensibility and where his colour is chill.

The second chapter brings us to the adoption of Ghirlandajo's scholar by Lorenzo de' Medici,—and to the reproduced Faun's head, which drew the attention of that liberal and magnificent prince to the young man as a sculptor. The period of Michael Angelo's court residence gives Mr. Harford occasion to sketch the distinguished men whom Lorenzo gathered round him. But little will be found so new in detail or handled with sufficient skill to invite us to linger; and we pass the incidents of Torrigiano's life-disfigurement of the young sculptor,—the death of Lorenzo,—the succession of Piero, his son, with all its ill consequences,—merely noting that the shock which separated Michael Angelo from the household patronage of the lettered prince may have been (to repeat our illustration) another rivet which fastened the young man specially to the practice of Art. It was during his temporary absence from Florence, and before he had reached years of discretion, that he executed the statues in completion of Pisano's tomb of St. Dominic at Bologna, while the guest of Signor Aldrovandi,—a task demanding powers so different from those which had animated the Faun's head, with its Pagan spirit, as to attest his mastery over Art and Imagination. Here, however, matter seems to have failed Buonarroti's biographer, since the story of the artist's life is interrupted that we may have a short biography of Savonarola, executed with more labour than felicity. That savage, sincere preacher—misplaced as regarded the times he lived in, the church to which he belonged, and the people he sought to control—with his enthusiasms and his intolerances, and the failings of his latter days (inevitable it may be to period and position) is a subject too complex for ordinary hands to treat adequately; and seeing that Mr. Harford is little more happy in its management than his predecessors, we grudge the space bestowed on an accessory figure,—the more since no pretence is made that his counsels influenced the artist. Savonarola might have had disciples in Fra Bartolomeo, in Lorenzo de' Credi, and Luca della Robbia, in Corniole the gem-engraver, and Cronaca the architect (who loved to talk about him whatever else might be the subject); but the spirit of Michael Angelo was too robust and healthy to submit itself to a man who met the Priestcraft of Corruption by the Priestcraft of Reform, and who perished ignobly in the collision. Mr. Harford himself says that

"Michael Angelo's good sense and mental independence raised him far above any of the extravagances of Savonarola; but though incapable of sympathizing with him in this respect, he admired his eloquence, took pleasure in his writings, and shared in his love of civil freedom."

This was attested by the first marbles sculptured by Michael Angelo, at the time when Savonarola should have been most "in the ascendant" with one so generous as our hero—the time when his name lived with some as a persecuted martyr, with others as a self-deluded impostor. If the iconoclast monk had any spell for the young Platonist-poet and sculptor, Michael's works, produced at this period, do not show it. It is true that, on his return to Florence after "the troubles," he sculptured a small 'St. John'; but his next work was the 'Cupid' which Art-historians have declared he palmed on its purchaser as a veritable antique. Its sale as such in Rome led to the young sculptor being invited to the Papal Capital by Cardinal Giorgio di Riario, and, while he was the Cardinal's guest, to his producing his next masterpiece, that 'Bacchus' which is now in the Florence Gallery. Surely, if we are to humour Mr. Harford's idea of biography—which seems to be an expiation on every one who influenced his hero—the above facts, of themselves, prove not sympathy with, so much as dissent from the Regenerator, who had terrified so many of the Art-loving Florentines into destruction of their Pagan treasures. Thus, we cannot but fancy that such labour as Mr. Harford has bestowed on this new study of Savonarola is a work of supererogation in a Life of Michael Angelo.

More might have been made of the visit to Rome, and this without undue resort to the conjectural style, in which our biographer shows himself ready to indulge when it suits his humour. Who can avoid thinking that the visit of such an artist, at such a time, to such a place may have tintured his dreams and given a last elevation to his aspirations? Who will not dream that the idea of writing a memorial of himself in the Eternal City may then have presented itself to one alike ambitious and strong in conscious power? But our author keeps the tenor of his way, and seems to avoid rather than seek the evidences and intimations that might have assisted him. Nor are we satisfied with Mr. Harford's summing up as regards the 'Bacchus.' We know that choice and academical lecturers on classical sculpture have decided that this work is not in the highest *gusto*. The god is too real a "monarch of the vine"—not sufficiently mystical in his divinity, say they. But, to which other statue in the *Uffizi*, by modern hand, can the gallery-haunter pass, from the 'Venus,' and the 'Niobe,' without a feeling of shock and revulsion,—of his having fallen from the heights to the flats of Art? There is a strength of sensuality in this statue, which is the strength of young and willing genius, by no means calling for such apology as Mr. Harford gives, to the effect that the work was "probably a commission," and, as such, only done with a part of the sculptor's heart and hand. To ourselves,

it has always stood apart, and living, from every modern presentment of hero of Antique Mythology,—as true to its own conditions as the 'Pieta' (to cite one of Michael's master-works, also referable to this Roman visit), or as the later effigy of Lorenzo among portrait-statues,—in brief, as a new and true inspiration.

The 'David' was produced shortly after Michael Angelo's return to Florence. A wider range could not be taken by sculptor than these three works indicate. To the origin of the 'David,' an official request that the sculptor would turn Simone de Fiesole's neglected block of marble to some account, accompanied by a note of admiration from Mr. Gibson, who obligingly prefers it to the sculptor's later works, because he deems it more free from mannerism, Mr. Harford adds the well-known story of Signor Soderini's criticism on the nose of the figure when it was first displayed, answered by the handful of marble-dust showered down by the sculptor, to make the *Gonfaloniere* believe that his criticism had been acted on forthwith, and the offending feature thinned in consequence. The anecdote ranges in authenticity with the birds deceived by illusion in the work of the Greek painter,—with the veil thrown over the face of him whose agony no artist could paint,—but, by its very epigrammatic neatness, it is placed among those anecdotes which speculation fancies may have been touched up after the fact.

It is impossible to trace the mighty man of Art through all his works; though by doing so we should more completely re-state his novelty of conception and majesty of execution. But who can avoid turning to his encounter with Leonardo da Vinci, in the well-known cartoon which was to face the other's 'Battle of the Standard,' as a case of competition almost unique in the annals of Art? Where else were "the two greatest masters of design that the modern world has seen" (as Mr. Harford justifiably calls them) thus brought together in the arena? Well might it be said concerning them by Benvenuto Cellini, that "while these cartoons hung opposite to each other they formed the school of the world." The records, however, which remain of Michael Angelo's (said, as every one knows, to have been maliciously destroyed by Baccio Bandinelli) are sufficient of themselves to have made an end of one of the fallacies by which the painter's glory has been limited, even by professing admirers. Of what authority is the cry that his genius inclined to Sculpture rather than to Painting, to those who look at that study of 'Valour surprised,' not alarmed,—a thing which even Michael Angelo's audacity could not have dreamed for marble? Might it not be more justly said, that in some of his later sculptures, such as the four semi-recumbent figures in the Medicean Chapel at Florence, he forced the sterner Art beyond its boundaries, in the vain hope of emulating the vivacity and vigour of his pictorial conceptions? By a use of wholesale epithet our greatest men have suffered; and thus, with the many, Milton will be always severe and Handel grand,—and the lighter graces and the lovelier attributes of those noble poets be passed over as if they had no existence. It was the place, however, of the biographer of Michael Angelo to have wrought out precisely the opposite argument; and we would gladly exchange some of Mr. Harford's pages concerning the religion of his poems, and our author's truthful and impartial glance "at the inchoate but finally extinguished Reformation in Italy," for a fairer hearing of one whose sublime completeness is still, we hold, imperfectly admitted,—owing, in part, to the meagre stature of those who have measured him,—owing, in part, to

the direction of his genius and the fate which attended his works.

More generously might the balance of qualities—not the predominance of one quality—have been insisted on in reference to Michael Angelo's Roman labours,—which, of course, form an important division of this book. Every one can narrate with pride the self-assertion with which Michael Angelo measured his greatness against that of his Papal employer; but has any one yet sufficiently dwelt on the attestations of his greatness, shown by his conformity? Few so strikingly original as he have ever been so willing to adopt, to complete other men's works,—solve problems, in the solution of which there might be more difficulty than glory. Passing the story of that vast vexation, the Monument of Pope Julius, in pursuance of our subject,—whata power of genius to adapt as well as to originate is evidenced by these Roman works! There is the Sistine Ceiling to show what could be dared, done, and finished by one who thought for himself. Then, again, there is the inner cupola of St. Peter's:—how exquisite in the flow of its curves,—how magical in the arrangement of its colour,—how grand in every fold, festoon, and scroll, merely thrown in as accessories to the figures of Cherub and Evangelist,—so rich and ample in its harmonies of form and hue that its stupendous proportions are for a while forgotten! But while this is Michael's own—to attest his invention—the outward shell which covers so glorious a vision reminds us that the architect did not disdain to render practicable Bramante's dream of hanging the dome of the Pantheon in air,—not to emulate without envy the work of Brunelleschi at Florence. How he was thwarted in the working out of his plans, Mr. Harford not only tells, but *shows*,—the pages concerning Michael Angelo's labours in St. Peter's being among the best in the volume;—but it was reserved for the artist as a designer to retain so little that was his own,—to bend so graciously to other men's caprices,—to adopt so skillfully forms and fancies already in existence,—and still to leave such gigantic imprints of beauty and originality wherever his foot had paused and his hand had wrought. If St. Peter's even did not exist—if the record of what was planned and performed there were swept away—would not the Church of *Santa Maria degli Angeli*—so unique, so grand, so simple in its adaptation of the old Roman Hall of Diocletian—sufficiently prove that our great poet could be as pliable as he was pompous in his inventions? The world has heard too much, it may be, of his arrogance—his severity—his grandeur—to receive willingly the impressions of goodness and beauty which go to complete the character of the highest man and the highest artist.

We are satisfied that by any competent recorder and catholic thinker the line of speculation into which we have involuntarily fallen could be wrought out, without strain or paradox, supposing him simply to follow the circle of Buonarroti's designs and achievements. Here and there Mr. Harford shows a tendency so to do,—as when he ventures a word or two in defence of the colouring of the Sistine Ceiling. But when he deals with the contradictory impressions produced by 'The Last Judgment,' all blackened, and seared, and scarred as it is (not to speak of the botchings of *Bracchetones* and other artists called in to prescribe for a picture found too plain for prudery), a higher tone might have been taken. We would have had Buonarroti's biographer advert to the impossibilities of such a subject for mortal pencil,—we would have had him recall the conventions and evasions in its treatment which have forced

themselves on the artists of every period,—whether these be as old as the nameless mosaicist who has left his Pagan show of the scene on the walls of the *basilica* of Torcello,—or as bold as Tintoretto, who grasped at the physical immensities of earth, sea, and sky in destruction,—or as monastically sweet and feeble as Fra Beato, who conceived, on the one hand, adoring seraphim and friars gracefully leading holy women through beatific dances, and on the other, the coarsest horrors of horns and tails, of spouting blood-streams, and torturing pincers,—or as material as Rubens, who exhibited heaps and garlands of ponderous creatures newly awakened from their long sleep; not pale as corpses, but blushing like so many roses. In a monograph on 'The Last Judgment' of Michael Angelo some such recapitulation would not have been expedient so much as necessary; since the result would be a conclusion, that his failure (if failure it be) in treating the subject is nobler—more august—more seizing—than the success of any other painter thereof (granting that any success exists).

It is the want, we must repeat, of this fineness of appreciating sense—no want of honest and honourable admiration—which makes this biography disappointing to us,—apart from the quality of its style, and apart from the amount of heterogeneous matter introduced into it,—which may not be impertinence, but which amounts to interruption. While we speak freely, however, let us never forget the gratitude owed by all lovers of Michael Angelo to Mr. Harford. It is to his efforts that we owe the striking and accurate memorial of the Sistine Ceiling, executed under M. Gruner's superintendence, to which we did due homage on its publication:—and his book (perfect or imperfect as it may be found) goes out in company with a brave folio of designs (chiefly of the Roman works of the artist), which will not merely be useful as references, or welcome to the collector, but may be appealed to without misgiving by those who think, as we do, that the beauty of a great poet has been too universally forgotten for the sake of his might. But we would gladly have seen added to the series an outline of the wonderful transformation of the 'Therma' of Diocletian, to which reference has been made; and we cannot forgive the omission of some notice of 'Il Pensiero' at Florence,—the awfulness of which the most pompous *Jupiter Tonans* of the ancients could not overcome by his menace,—but beside whose grace every other casqued and helmeted effigy that we know has but the air of a *Louis-Quatorze Amadis*.

Bermuda a Colony, a Fortress, and a Prison; or, Eighteen Months in the Somers' Islands. With Map and Illustrations. By a Field Officer. Longman & Co.

THE Bermudas have been classical, though unlucky, ground since the date of 'The Tempest.' The scenery is magical enough for Prospero's isle, and hunters after poetical shadows may find likenesses in the coral rocks, the brine-pits, the mandrakes and palmetto berries,—in the general serenity and sweetness of the air, the kindness of the soil, and the singular translucency of the waters. Five low tropic islets anchored in mid-Atlantic, gloomy with overmuch cedar, if it were not for the liberal shade and odour—sparkling white houses, bright with oleander,—a cedar wharf a mile long,—ships and the sound of shipwrights' hammers,—ferries linking island to isle, so that you may easily make the periphery in your carriage before dinner; outside of all a twenty-five mile girdle of treacherous reef, which has verified to many an unwary mariner Marvel's epithet "un-

espied." This is the *signalement* of the Bermudas. "Remote" they are no longer:—four days' sail joining them with Halifax, and fourteen with England. They have been tenanted successively by hogs, exiles, poets, negroes, rats, convicts, and field officers who read and write imperfectly. All creatures connected with the spot have been more or less unfortunate. The first discoverer and sponsor, Juan Bermudez, was wrecked there. Sir George Somers, who gave them *his* name, had a similar experience. There Waller was bewitched out of a ring, and Tom Moore was deluded into a contempt for book-keeping. For book-making the genius of the place is evidently tempting, and the "Field Officer" has fallen. The vanity of *mis*-quoting Juvenal, *mis*-translating German, criticizing Yankee grammar, and violating the rules of his own (see the description of Paynter's Vale, p. 129) has bewildered him. What he tells us nobody will care to know,—and what we wish to know he fails to tell us. Mr. Carlyle, whom he apparently has never read, is a "preacher of doubt and Deism, (!) and what may be called European Mormonism." Goethe, whom he cannot construe, is full of startling blasphemy and rank obscenity! There is, in fact, little to be said upon the Bermudas. The view from Gibbs' Hill is worth all the 286 pages, notes, appendices and what not of verbiage.

As samples of the *matériel* of the book, here is an extract from the note-book of Henry May, the first Englishman who was wrecked there:—

"Out of fifty souls, twenty-six were saved; the rest being left by the French captain 'to the mercy of the seas.' Arrived on shore, they searched for water, and found some rain water. By digging, they also (May says) obtained spring water. This was no doubt salt water purified by filtration through rocks and sands, since no real spring has ever been discovered in Bermuda. The carpenter's tools, nails, sails, and tackling having been brought ashore from the wreck, the new colonists rapidly built a cedar bark of eighteen tons. Instead of pitch, they used lime and turtle oil. With this, after caulking her, the boat was plastered. It quickly dried, it being then April, and became as hard as a stone." They collected a supply of rain-water, and took fifty live turtles. 'But the hogs we found,' says May, 'were so lean that we could not eat them.' For bread, they used the *tops of palmetto berries, and mixed in their drink the juice of that tree.* With the long leaves they covered their cabins, and made their beds. After a residence of five months, they left the islands in their new vessel, on the 11th May, 1694."

Famous "Ole Dan Tucker" was one of the governors. Here is a remarkable escape.—

"It was in consequence of Dan Tucker's tyranny, that five men, after deceiving the Governor as to their intentions, started boldly for England in a sail boat of only three tons, which they had built for the purpose. They also borrowed a compass from their preacher, for whom they left a farewell epistle. In this they reminded him how often he had exhorted them to patience under ill treatment, and had told them how that Providence would pay them, if man did not. They trusted, therefore, that he would now practise what he had so often preached. These brave men endured great hardships on their rash voyage. But at the end of about forty-two days, they arrived at Ireland (at what port is not mentioned), and were honourably entertained by the Earl of Thomond. They had sailed '3,800 miles through the ocean without any sight of land, and I think' (writes Capt. Smith), 'since God made the world, the like navigation was never done nor heard of.'"

The fair Mudiands are no great catches, though good wives.—

"To the balls and parties they generally either go free of expence in boats, or they walk to them. Two young ladies were said last year to have walked from St. George's to a garrison ball at Hamilton, a distance of twelve miles, papa carrying the ball

dresses in a carpet bag. This made a good story, but the real fact was, that the party walked to the St. George's ferry (a distance of three miles), where they were met by a friend's carriage. The ball dresses of some of the young ladies bespeak also most laudable economy, being made of their mosquito nets, which they starch and iron, and on their return home restore to the beds they were taken from."

Here is a peep into one of the curiosities of the island.—

"The Devil's Hole is one of many ponds in which are kept, for the winter's consumption, the surplus fish which the fishermen cannot profitably dispose of in summer. Towards the close of the latter season, the Devil's Hole usually contains about 1,000 groupers; but at the close of winter 100 may not be found there. No other fish but groupers are ever placed in the Hole, for they would be devoured immediately. Yet Sam Slick, without compunction, fills it with a great variety of fish, for the sake of some facetious puns at the expense of the finny tribe. The ravenous appetite of the groupers is a source of great amusement; and the anecdotes of what they have swallowed, if repeated here, would scarcely be swallowed by the reader. When we threw bread amongst them, they rushed on it *en masse*, in a manner that proved they were not over-fed. They then raised themselves up perpendicularly (as if standing on their tails), staring at us with great gravity, apparently asking for more. Their large countenances resembled grey-headed negroes. They were perfectly hideous, especially such as were casting their scales. Besides periodical changes of hue, they appear to change colour momentarily when excited. More than one dog is recorded to have fallen into the pond, and to have left behind him, in the jaws of the fish, the greater part of his coat."

Mr. Mitchell was, Mr. Kirwan and Mr. Garratt, the eminent Australian, are now, among the *detenus* celebrities of the place. On Mr. Kirwan's arrival, Mr. Garratt called and begged to waive in the Irish gentleman's favour any precedence he might possess in Bermuda society. He could not think of taking the wall of a murderer!

Expatriation in Bermuda appears very far from undesirable. The climate is pleasant, the society varied, the work not excessive, and in the shade; and when you die there is a prospect of fame, your death being announced, and a tombstone inscribed in this style:—

"In affectionate remembrance of Don. Willis, who departed this life November 18, 1853, aged 27, deeply regretted by his fellow-prisoners.

Farewell, my friends, we meet no more,
No aid on earth my life could save;
For banished from my native shore,
In a foreign clime I found a grave."

In the event of a war with America, Bermuda may be important as "a fortress"; at present, a "Field Officer's" professional theories, even conceding that they are sound, are ultra-bellucose, and, save after dinner, ultra-tedious and prospective.

Lays and Legends of Ancient Greece. By Professor Blackie. Sutherland & Knox.

Under Green Leaves. By Charles Mackay. Routledge & Co.

SINCE we cannot lay hold on the Wandering Jew and get him to confess how the Nineteenth Century agrees with him,—nor raise "Museus from his bower" to teach him how to botanize the trees thereof,—nor send old Homer to Mr. Ruskin for a few lessons in colour,—nor know if Korinna would fill her fifty volumes with smart epigrams on the "Rights of Women,"—it is something to catch a Greek Professor in the province of modern poetry. The original poems of such a Grecian as the translator of *Æschylus* must have, even apart from their poetic merit, a claim to curious attention, if only for the opportunity it presents of observ-

ing how much the classical training has hidden the Teuton under the *peplos*, or how far, on the other hand, the climate of to-day has changed Apollo's olive to a willow, and dwarfed his sacred cicada to a grasshopper.

Though the volume before us bears the title of "Lays and Legends of Ancient Greece," it contains many poems on British scenes, Highland clearings and other topics, in treating which the Professor flings aside the academical gown with his classic theme, and, turning to the life of to-day, sticks an unmistakable thistle in his bonnet.

And here the warm, hearty geniality of the man and his Gothic vigour make you confess that he was not much of a Greek after all. He has little of the real Greek with his statuesque style and majestic repose; still less of the Ideal Greek as represented by Keats. Nevertheless, he has infused much vigorous life into some of the old legendary shapes, and draped them not without grace, while the battle-ballads ring with many a sturdy stroke.

In "Pandora" the story is graphically told, and the author, while never merely dallying with his purpose, has daintily touched it here and there with delicate phrasing that might belong to the richest modern poetry. This reminds us that he has not always done so. He has been much too careless in using old and conventional phraseology:—set epithets that have been stock-in-trade for ages, and ought to be left unmolested in their last place of refuge, the most rapid Hymnology. He is also much too fond of compound epithets, and has a fatal trick of mingling double and triple syllabled rhymes with single ones, which has the ludicrous effect of breaking up the stateliest march of verse into a kind of Yankee Doodle jig.

We say Prof. Blackie has been too careless in the use of commonplace epithets, because he has given many examples of felicitous diction, and the use of words in fresh combinations, vital as the colouring of dawn. For one or two instances, we would refer to page 48 where the Poet, speaking of Bellerophon's preparation for mounting the steed and taking the airy flight, says,—

He buckled his purpose.

And to page 37, where we mark—

A dark-watered fountain ebullient rose;
Truly elastic with airiest lightness
It leapt.

Also at page 87:—

Touch my prostrate woo
With restoration.

This last quotation is from "Ariadne," which poem is, perhaps, one of the best and most perfect of the classical part of the volume. We quote a specimen. The poem is written in a variety of measures. Our extracts are taken from Parts III. and IV.—

Wake, Ariadne!
Wake from thy slumbers;
Wake with new heart,
Which no sorrow encumbers!
Black Night is away now,
And glorious day now
Reclines apace.
The white mists are fleeing,
And o'er the Ægean
His shining steeds follow
The car of Apollo,
And snort for the race.
Hark! thro' thy slumbers,
What undulant numbers
Quicken the air!
O'er the Ægean
Swells the loud pean,
With melody rare;
The clear-throated flute,
And the sweet-sounding lute,
The cymbal's shrill jangle,
And tinkling triangle,
And tambour, are there.
Wake, Ariadne!
Look through thy slumbers!
The Menads, to meet thee,
Marshal their numbers.
Down from the sky
Dionysus has sent them;

Rosiest beauty
Venus has lent them.
Hovering nigh,
Their thin robes floating,
With balin in their eye,
Thy wounds they are noting,
O, Ariadne!
Blest be the Bride
(So echoes their song)
That shall sleep by the side
Of the wine-god strong,
Fair Ariadne!
Daughter of Minos,
Though Earth may reject thee,
Great Dionysus
Above shall expect thee.
Like a gem thou shalt shine
Mid the bright starry glory;
A name shall be thine
With the famous in story.
Wake, Ariadne! from Earth's heavy slumbers;
Wake to new life, which no sorrow encumbers.

Ariadne from her slumber
Woke and rose, and smiled benignly;
Radiant from the rapturous dreams
That stirred her secret soul divinely.
Round her stood the Mienad maids,
Round her swelled their tuneful chorus;
Round her wheeled their floating dance,
To a piping reed sonorous.
With them danced a prick-eared crew,
Hairy-limbed with goatish features;
Forest-haunting: freakish creatures;
Old Silenus, bald and broad,
Stood beside, his bright face showing
Wreathed with laughter; his full eye
Brimmed with mirth to overflowing.
Strange: but Ariadne saw,
With strange eyes, a sight yet stranger;
Troops of shaggy forest whelps
Thronged around and brought no danger.
Bearded goat, and tusked boar,
Fox that feasts on secret slaughter,
Tawny lion, tiger fierce,
Harmless looked on Minos' daughter.
Lo! a spotted pard appears
At the feet of Ariadne;
Comes, and like a prayerful child,
Kneels before thee, Ariadne.
Pleased the savage brute she sees
Bend like sleekest ass demurely;
Mounts the offered seal, and rides
On the panther's back securely.
Forward now the spotted pard
Moves with measured pace and wary;
Then aloft (O wondrous strange!)
Paws the heavenlyward pathway airy.

Now this is admirably rendered in music and colour. But how could the author spoil a beautiful thought by confusing his figure and making an "ass" of his "spotted pard"? Be it ever so "sleek" that does not smooth over the difficulty. Would it not be better if the lines ran—

Pleased the savage brute she sees
Bend before her so demurely,

which leaves the likeness drawn from the praying child simply and sufficiently? The "Wail of an Idol"—that is, spirit—we think the next most successful of the classical studies; it has passages of greater power than most of them.

Here is a pleasant bit of quiet painting from "Galatea," in which all is compassed that was attempted:—

It was an hour of stillness,
In the leafy month of June,
Midway between the cool eve
And the sultry ray of noon.
Thin clouds were idly floating,
And with his changing rays
The playful sun bedappled
The green and ferny brakes.
The birds were chirping faintly,
It scarcely was a song;
But the breath of green creation
And fragrant life was strong.
The lazy trees were nodding,
The flowers were half awake,
And toilsome men were basking
Like the serpent in the brake.
The Borean winds were sleeping,
Asleep was ocean's roar,
And ripple was chasing ripple
On the silver-sounding shore.
The countless ocean daughters
Were weaving from the waves
Bright webs of scattered sunlight,
To deck their sparry caves;
And in her sapphire chamber
Oflucent beauty rare,
The sea-queen Amphitrite
Was plaiting her sea-green hair.

Turning to the modern scenes and subjects, where our author's "foot is on his native heath," and his voice is lifted in defence of

Highland cottars and shepherds, or his mind revolves the many noble memories that come to him in Scottish or German Fatherland, we shall find a heart of earnest purpose beating beneath the singing-robe. If we do not meet with the grace and glory of the loftiest poetry, neither have we to toil through pages of empty poetical verbiage in which there speaks no soul. On whatsoever matter the Professor addresses his reader, he seizes him with hearty grip of the hand, and utters his thought with forthright, frank honesty, which has a charm all its own. As an example of his modern and subjective manner, here is a characteristic sonnet, chosen for its quality no less than for its limited demand on our space:—

Ben Muicdhul.

O'er broad Muicdhul sweeps the keen cold blast,
Far whirrs the snow-bred, white-winged ptarmigan,
Sheer sink the cliffs to dark Loch Etagan,
And all the hill with shattered rock lies waste.
Here brew ship-fundering storms their force divine;
Here gush the fountains of wild-flooding rivers;
Here the strong thunder frames the bolt that shivers
The giant strength of the old twisted pine.
Yet, even here, on the bare waterless brow
Of granite ruin, I found a purple flower,
A delicate flower, as fair as ought I trow,
That toys with zephyrs in my lady's bower.
So Nature blends her powers; and he is wise
Who to his strength no gentlest grace denies.

Our quotations will create a desire to know more of the book. In reading it we have continually felt that it is not the production of the poet born, who has necessarily spent many years of his life in preparing for his lofty and laborious calling,—slowly and patiently wooing from Art all that she can give in assisting Nature to perfect his expression so that thought and feeling may flow in music. The music is not always beaten out; the lines are often rugged, and sometimes have a vehemence that is not intensity. But we do not accept it as the work of a poet who concentrates his life in a single gift so much as that of an earnest and variously-gifted man who spends his mental energies in many directions, and who, being a Professor of Greek, has not been content simply to lecture on the remains of a dead language, but has looked with loving eye upon the valley of dry bones until they have stirred and risen up in a dance of life as shapes of immortal beauty and terror and glory. Of these he has sung in verse. We are inclined to speak a more earnest word for Prof. Blackie's poetic effort; as it is a common tendency to decry any attempt that a man may make in more than one direction. Michael Angelo is scarce, therefore people will cry "Keep the cobler to his last," and the Professor to his profession. This book takes rank in the same literary class as the 'Lays of Ancient Rome,' and the 'Lays of the Scottish Cavaliers.'

'Under Green Leaves,' a new volume of lyrics, by Dr. Mackay, is a pleasant title for a book of song. It has a sound of summer,—descriptive of the chirp, the sparkle and the peculiar pipe of the minstrel,—and in its suggestion of balmy day, bright idleness, and languid ease, is most attractive to folk with feet in the snow and throats thick with rheum. While we are shut in with the frosty months we may at least enjoy the sunshine by illusion,—sit with the poet in the shade of woods, and watch the fairies dance to July music. Let us take our readers into the forest—it may be of Windsor,—or into the leafy silence of the Burnham Beeches.—

The Trees.

If you could dance when Orpheus piped,
Ye oaks, and elms, and beeches,
Try, when a man of modern time
Your courtesy beseeches.
'Twas but his fancy! Well, 'tis mine,—
So do your best endeavour:
The facts of History pass away,
The thoughts may live for ever.

My friend the merchant of Cornhill,
Awake to nought but scheming,
And he who plods in Fig-tree Court,
Will call this idle dreaming.
But ye shall dance, ye joyous trees,
Though they may scoff or pity;
And measure, in their self-conceit,
Arcadia by the City.

Come, Father Oak, so old and staid,
But vigorous and hearty,
Shake off the soberness of years,
And join the merry party.
'Tis not becoming? Harmless mirth
Takes no account of ages,—
So, Monarch of the Woods, unbend,
And frolic with your pages!

And thou, superbest matron Beech,
In all thy bloom of beauty,
Relax; and learn that, now and then,
Enjoyment is a duty.
And Lady Lime, the honey sweet,
With music in thy tresses,
Step out,—the wild winds pipe the tune,
And every moment presses.

Ye damsel Birches, alim and fair,
And capersome as misses,
Who've just come home from boarding-school,
And dream of love and kisses,
I know you're ready: come away,
With silver-braided kirtles,
And taper limbs, and flowing hair,
And breath as sweet as myrtles.

Ye Firs and Larches, rough as lads
Let loose from School or College;
Ye Poplars, stiff as men on 'Change,
Forget your cram of knowledge.
You're no such beauties of yourselves,
But every tree an aid is,—
And you'll improve in elegance,
By contact with the ladies.

Ye steadfast Elms, our English trees,
The charm of rural alleys,
The grace of parks and village-greens,
And darlings of our valleys:
Come forth, with robes of flowing green,
The ivy for your flounces,—
The dance will languish in the dele,
If one of you renounces.

And you, like melancholy maids
Who sigh on lonely pillows,
Or widows, ere they've cast their weeds,—
Ye fond, romantic Willows,
Come from your looking-glass, the stream,
And cease to play at Sorrow,
And taste a little Joy to-day,
To think about to-morrow.

And thou, dear Hawthorn,—sweetest sweet,
The beautiful, the tender,
Bright with the fondling of the sun,
And pranked in bridal splendour,—
Come with thy sisters, full of bloom,
And all thy bridemaids merry,—
Acacia, Chestnut, Lilac fair,
The Apple, and the Cherry.

Strike up the music! Lo! it sounds!
The expectant woodlands listen:
They wave their branches to the sky,
And all their dew-drops glisten.
There comes a rustling from the heights,
A buzzing from the hollow,
They move, the ancient Oaks and Elms,
And all the juniors follow.

They move, they start, they thrill, they dance,
They shake their boughs with pleasure,
And flutter all their gay green leaves,
Obedient to the measure.
They choose their partners: Oak and Beech
Fair off, a stately couple;
And Larch to Willow makes his bow,
Th' unbending to the supple.

The Hawthorn, charm of every eye,
In Beauty's ranks a leader,
Has choice of many for her hand,
But gives it to the Cedar.
She loves the wisdom of his looks,
And name renown'd in story:
And he, th' effulgence of her eyes,
And fragrance of her glory.

The Poplar, very gaunt and tall,
Says to the Ash: "May I press
Thy fairy figure in the waltz?
If not, I'll ask the Cypress."
And Ash consents,—but thinks her beau
Has nothing that entices;
He looks so like a serving-man,
To hand about the ices.

The Elms and Lindens choose their mates,
And e'en the sturdy Holly;
And all the Brambles and the Ferns
Think standing still is folly,
And foot it briskly on the sward,
As wild as lads and lasses,—
But make sad havoc, as they twirl,
With all the flowers and grasses.

This dancing extract proves that the old cunning has not left the singer.

From a little volume of verse which will

find its way into the hands of all who love bird-like song, it may suffice to have quoted a single specimen.

The Art of making Catalogues of Libraries; or a Method to obtain in a short time a most perfect, complete, and satisfactory Printed Catalogue of the British Museum Library. By a Reader therein.

The object of the "Reader in the British Museum" is to prove, in the first place, that the best kind of catalogue is that which consists of a list of title-pages put together without any order, either alphabetical or classed, and accompanied by an alphabetical index of subjects, —and secondly, that this mode of drawing up a catalogue is the best suited for the Library of the British Museum. The author has occupied sixty pages in the performance of his task:—his story would have been better told had he filled but six. The plan of an Index here laid down is not new. It has been acted upon, more than thirty years ago, by the compilers of the Catalogues of the Library of the Writers to the Signet, with this difference,—that the titles in one of their Catalogues are classed, and in the other are in several alphabets. Where the collection of books is small, the order in which the titles follow in the catalogue may be matter of indifference, provided the index be well made; and the superiority of such an index over a classed catalogue has been fully shown in the evidence given before the Commissioners appointed to inquire into the constitution and management of the British Museum. But this higgledy-piggledy system of the "Reader in the British Museum" is altogether inapplicable to a vast library of rapid and daily growth, and where the books are constantly used as soon as received; for without the index the books cannot be found, and to make an index for every 200 or 300 works would be worse than useless. We object, therefore, to the author's first proposition, that to arrange titles in any particular order is a mistake. The next rule laid down is, that every title should be copied *verbatim*, without abridgment,—and that, as a consequence, the process of cataloguing may be made purely mechanical. This is a great error with respect to catalogues drawn up for students, although such a process may do perfectly well for a mere sale catalogue. There is a great number of books which have no title-page at all,—there is also a vast number which contain important pieces not mentioned on the title-page, and which would remain unknown if not set forth by the cataloguer. These pieces can only be discovered by the careful examination of each work by competent persons. We object, therefore, to the very broad assertion, that "the whole process becomes a mere mechanical one, requiring no exercise of judgment." To follow the writer through all his suggestions would occupy more space than the subject (treated as it is in this pamphlet) deserves. He states that literature is greatly suffering from the want of printed catalogues of the intellectual treasures of the Museum Library, and that "no improvement of any great amount can be hoped for except upon the condition of an inventorial unalphabetical catalogue being printed." The unalphabetical catalogue is his great panacea:—160 transcribers are to copy the 800,000 titles of the books he supposes to be in the Library of the British Museum; the printing is to be carried on simultaneously. All the titles in English are then to be translated into that language. Then comes the Index. All these 800,000 titles are to be read through by one

person, who marks what words are to be indexed. By the aid of these headings, the Index is to be drawn up by another staff of transcribers; and so the work goes merrily on. This Index is calculated, by the author, to contain 4,000,000 of entries; and it is further estimated that it will contain all the books in the Library up to within one year of its publication. Now, as this Library is said by him to increase at the rate of 20,000 volumes per annum, and as the works can only be found through the medium of an Index, and as he proposes to print the supplementary indexes only once every year, it follows that there will be always 20,000 volumes of which the public can make no use whatever. But to proceed with the author's scheme.

The same person who marked the headings is then to revise the Index. This can only be done properly by comparing the index slip with the title to which it refers. Has the "Reader in the British Museum" any idea how long it would take one person to collate 4,000,000 of title slips in this manner? 1,000 per diem for 300 days every year would occupy upwards of 13 years, and the probability is that the collator would be blind or insane long before the expiration of that term. If these slips were not collated with the titles no errors of reference could be detected, and where such errors existed, how would the unalphabetical title be found among its 799,999 brothers? But this is not the only index. There are to be separate indexes for all the foreign works, each language having its own index. The general index is also to comprise class-lists,—thus, Agriculture will have a class-list composed of such topics as the following: "Animals, their diseases, Aviary, Trees, Blood-letting in Animals . . . Fowls, Green-house, Hive, Lawns, Manure, Milk, &c." What have aviaries, and bees, and green-houses to do with agriculture? But enough of this. The principle of an Index is a right one,—and the author deserves credit for the earnestness with which he urges it. But he evidently is not accustomed to deal with large masses of titles, and his error consists in attempting to lay down rules before he has acquired sufficient mastery of his subject to be able to form a correct estimate of their applicability to the object he has in view. For small catalogues his scheme may answer tolerably well; but he may rest assured that in the formation of a catalogue comprising 800,000 titles it would be a fatal mistake to regard any of the operations as mechanical, or to attempt a race against time. We have referred to the prolixity with which the writer has treated his subject. The following is a specimen of his style:—"The introduction of every additional word would further expand, in the well-known unlimited progression, the sub-classifying power which single words admit of as respects the order in which they succeed one another when placed side by side."

The Historic Peerage of England. A New Edition of the 'Synopsis of the Peerage of England.' By the late Sir Harris Nicolas, G.C.M.G. Revised, &c., by William Courthope, Esq., Somerset Herald, of the Middle Temple, Barrister-at-Law. Murray.

YOUR common 'Peerage' may generally be described as a prosaic book, sprinkled with romantic associations. Open it at random, and you drop on names the sound of which brings before the imagination knights and ladies, banners and palfreys, and long slumberous afternoons in abbeys made dream-like by the soft streams of coloured light from the antique windows. But where is the literature

to feed the restless fancies thus awakened? Not in the portly and respectable volume in question, glittering on a drawing-room table like a block of gold. All you find is a string of tombstone details—not always accurate;—and the general reader (unless he happens to be mentioned there, in which case his copy opens naturally at

The one loved name!)

—is apt to pronounce the work bewildering, unsatisfactory, and hopelessly dull.

The 'Historic Peerage' before us is *not* a common 'Peerage.' Its plan does not comprise the idea of such a literary kind of 'Peerage' as might perhaps be produced, and would, assuredly, if produced, be a work of great value and interest. On the other hand, its value is, for purposes of information, far above that of common Peerages. It is a comprehensive, extensive, business-like work, in which the rise, progress, doom, or present state of every English peerage may be seen with the utmost readiness. Considering how often the same titles have been borne by different families, it is easy to see the convenience afforded by a volume giving immediate information as to who was the bearer of any given rank at any given time. In its improved state—for Mr. Courthope has done his work solidly and well—this 'Historic Peerage' is an indispensable book of reference, and, we apprehend, will take its place at once on "the tables of the rich and the shelves of the learned."

Many kinds of reflection and speculation are awakened in the mind of one who turns over these learned leaves, especially if he be naturally fond of the literature of aristocracy. Every generation produces its men who interpret between the herald and the multitude,—as the herald himself was originally the interpreter between the multitude and Power. It is a kind of turn—the genealogical one—that is found in very various men. Among the Romans, for instance, there was the famous Atticus—

The Roman friend of Rome's least mortal mind—

the elegant, cautious, learned, wealthy Atticus, who managed to befriend men of all parties, and in a dignified and honourable kind of way, always to be on the safe side. "Family" was his favourite study, and no man in Rome could so readily tell you whether your ancestor had been a pretor during the Punic wars, or whereabouts in the *stemma* which hung in your *atrium* to place the *imago* of an ancestral Consul. He wrote one or two histories of Roman houses,—for which we would cheerfully sacrifice some works that capricious Time has chosen to preserve instead. But the same kind of taste appears in all sorts of men of parts,—in an emperor like Maximilian, a scholar like Gibbon, a poet like Gray, a wit like Walpole. Sometimes it seizes a country gentleman or parson—a Sir Simonds D'Ewes, a Sir Egerton Brydges or a Surtees—and in aged Scottish gentlemen it has been known to rage like a disease. Of the regular business genealogist, who has no head for anything else, we do not at present speak; in all ages he has been neglected by the common world and laughed at by the popular wit.

In England we have a great many contributions to this class of literature, from the days of the 'Boke of St. Albans' to those of Sir Egerton Brydges, whose edition of Collins is still the only 'Peerage' which can be called a work of letters. Yet the world in general knows little of the subject. To the common mind the noble is a Norman, and at the very name the affectionate credulity of the Briton makes him think of Hastings and Battle Abbey. Turn to the antiquary, and you will wonder when you hear him that there should be a Norman

left. "The utter extinction of the male line of ancient and illustrious families who were once very numerous, always appears surprising to a mind that reflects," says Sir Harris Nicolas in one of his essays. Of the 270 families who fill the first volume of Dugdale's 'Baronage,' hardly eight were flourishing when he published it in 1675. Fuller, who loved the subject, has this curious passage:—

"I have reason to believe that some who justly own the surnames and blood of Bohuns, Mortimers, and Plantagenets (though ignorant of their own extractions) are hid in the heap of common people, where they find that under a thatched cottage, which some of their ancestors could not enjoy in a leaded castle—contentment with quiet and security."

The previous writers testify in the same direction,—Peacham, of the 'Complete Gentleman' (a book which our ancestors loved immensely), complaining of "intrusion by adding or diminishing into ancient families and houses." This "adding or diminishing" we may observe here, was known in the ancient world. When a Greek barber wanted to set up in high life he would change his "Simon" into "Simonides"; it was another similar trick to give your son a name with "a hippos in it," as Aristophanes says,—and a complaint of a worse kind of imposture may be seen in the 'Brutus' of Cicero. In our own day, the same thing is done, and we could draw up rules for ennobling a surname as systematic as those for the formation of tenses in the Greek Grammar. To prefix "de" or "Fitz" and change "i" into "y" improves a surname wonderfully! Such changes were evidently parts of the provocation which induced the sturdy Defoe to lash his countrymen's pretensions to antiquity in the 'True-born Englishman':—

Fate has but very small distinction set
Betwixt the counter and the coronet.
Tarpaulin lords, pages of high renown,
Rise up by poor men's valour, not their own.
Great families of yesterday we know,
And lords whose parents were the Lord knows who.

The fact is, that in the history of the Peerage, as in natural history, races rise, flourish, and fall. Let us place ourselves in imagination in the epoch of the old Norman Barons—of Bohun, Bigod, De Clare, De Montfichet, de Albini, de Fortibus, de Lacy. They were little kings with courts of their own,—had their own subordinate barons, their knightly tenants, their own *dapifers* and chamberlains. When a stout Fulke or Ivo returned from Palestine, the whole monks of the neighbouring religious house received him, singing *Benedictus qui venit in nomine Domini*. His "badge" was worn by hundreds of retainers,—his "knot" adorned the rooms of the gentlemen who "held" under him, ancestors of the best families in the gentry and proud to use his "chevron" or his "fesse dancettée" on their shields. An army of loose menestriers, goliards, ribalds, and jongleurs swarmed in his wake—like fish in the wake of a vessel—to solace with song and buffoonery the idle hours that would hang heavy on him till it was time to be at Carlisle, on the Feast of St. Barnabas, to march with Edward against the Scots. Great as he appears, it is comic to read of him in 'The History of the Exchequer' as giving the king "twenty palfreys" to induce him to request Isolda de Swigville, or some such damsel, to accept him in marriage; or "all the lampreys he could get" in exchange for his gracious permission to have a punchon of wine over from France. It is still more comic to find his daughter—some stately Alicia or Cecilia—paying money *ut possit se maritare cui voluerit*—that she might marry whom she liked,—a privilege which, perhaps, the same lady's descendant would be glad to invest in, in our day, too! The mastodons of the Peerage:—

these old barons are now only to be seen, as their traces show them, in the "formation" of Dugdale's 'Baronage.' Their breed became all but extinct; and of the twenty-five Barons who were appointed to enforce Magna Charta, only two bore names that now exist in the English Peerage—Percy and De Roos,—neither of these, of course, existing in direct, or anything like direct, line. Such great houses ended in every way,—by attainder, in battle, by extravagance whether in feasts or splendid funerals, and in heiresses, who made the fortune of the great families of succeeding ages. The Howards—starting from a Judge of Edward the First's time—owed their grandeur, in the first instance, to their marriage with a Mowbray; and nearly all the ancient baronies now existing will be found to be derived by marriages, and to have ended repeatedly in heiresses before coming to their present possessors. Barons by tenure disappeared first; barons by writ succeeded; but the great mass of the existing Peerage owe their honours to the still later source of letters-patent. The change has been somewhat similar to that which in Rome substituted *nobiles* for *patricii*.

Nevertheless, there are ancient and noble houses, and some baronial ones, in the Peerage for 1857. The Courtenays, Talbots, Greys, Nevilles, Hastingses, Stanleys (the last of these a branch of the Audleys, who were, apparently a branch of the Verdons, one of the most potent houses which the Conquest founded)—have few peers in Europe. The Byrons, Daunays, Molyneuxes, Mannesers, Herberts, Clintons, are only inferior to these. Families without having been baronial in old times, may yet be ancient and gentle,—i. e. noble according to the sense in which the term is used on the Continent. If stout Fulke de Breaud and De Braose have few representatives, there are more of those "right worshipful" lines (as our ancestors called them) which produced Sydney, and Raleigh, Kenelm Digby, and other gentlemen of merit who were also gentlemen of quality. The great gentry have been constantly absorbed into the Peerage, and thus a feudal element has always remained. The political power, indeed, has not always coincided with this. For power, according to the old *dictum*, always follows the balance of property,—and this shifts with all the changes, political and social, of each period. The Wars of the Roses destroyed one batch of families,—the Reformation enriched another,—commerce has been slowly working to the same ends,—the Civil War did its important share of change,—and each development of the national life and industry has produced its own crop of new families. At present, the Reformation and the Law are the two powers which are most visible in their effects on the Aristocracy. A curious little treatise—the 'Grandeur of the Law,' published in 1684—does full justice to the great profession which has established in the Peerage the houses of Cavendish, Cecil, Egerton, Manchester, Shaftesbury, and Paget, with Townsends, Finches, Yelvertons, and many more. The old merchant-princes of the Plantagenet period are worthily represented by the Grevilles who rule widely in Shakspeare's county, and have seven-two quarterings,—while City blood, rich with turtle and custard, flows in the veins of Osborne, Fermor, and Bennet. Of the "bend sinister,"—more delicately represented by the "border wavy,"—we had better not speak, perhaps; and why scandalize Mayfair by pointing to this or that potentate, whose ancestor is described by quaint old Leland as a man of "veri meane lands"? The old antiquaries were a rough, out-spoken breed; and one of them says of a certain Scotch family,—

"The women of this house be faire;—commonly lemans to the kings of that land." Now-a-days, the tendency is too much the other way; for the modern genealogist is the politest of men; an ancestral trader is with him "a gentleman who early discovered a bias to commercial pursuits"; and a bastardy is "too illustrious to reflect disgrace." He transforms a tailor in a twinkling by describing him as—Snips, Esq.

We remember a Scotchman who maintained that a certain amount of barbarism was necessary to the existence of old families,—that they vanished with the spread of civilization like the wild boar or the capercaillie. Does this account for the large proportion remaining in his own Peerage, the material development of the country having been comparatively late? Certain it is that five branches of the Douglasses still wear coronets, while of their old antagonists, Percys, Nevilles, Cliffords, and Umphravilles, the first survives only in the Smithson line, the second and third in but one male branch each, while the fourth is extinct, after having been represented in the last century by the master of a workhouse! The Bloody Heart has conquered in time, as it did at Otterbourne. Apropos of Scottish peerages, we may point out as facts illustrative of the above, that there are seven Scotch earldoms older than Lord Derby's—though Lord Derby will be Premier Earl of England should the Earl Talbot fail in his claim to the title of Shrewsbury. We may add, likewise, that of five Marquessates existing which are older than Queen Anne's reign, four are Scotch, and that of the fifty oldest Earldoms of Great Britain (1442–1663) twenty-six are Scotch. While in the statistical mood, let us remark that of 203 Earldoms of Great Britain and Ireland only 90 are a century old. Four English Earldoms now existing—leaving Shrewsbury out as disputed—were created before the death of Queen Elizabeth; and eighteen (exclusive of these) before the year 1700.

The People of Seldwyla.—[*Die Leute von Seldwyla*]. By Gottfried Heller. Brunswick, Vieweg; London, Thimm.

Of the antecedents of Herr Gottfried Heller we know nothing; but if the collection of tales bearing the above title be a sample of a rising talent, he is a promising author, who may claim to take a place beside Auerbach, or any of the class who, confining their regards to a very small portion of the habitable globe, dig deep into human nature, such as they find it, and reveal their discoveries in the plain language of truth.

Herr Heller is the very reverse of an idealist. Seldwyla, the place with which all his stories are connected, is, although imaginary, the very reverse of an Utopia. It is situate *somewhere* in Switzerland; exhibits the same fortifications that it displayed three hundred years ago; and is further distinguished by the remarkable paradox, that in a corporate capacity it is wealthy, while its inhabitants are so poor, that for centuries their means of living has been a profound mystery. The blooming period of the Seldwyler lies between the ages of twenty and thirty-six, and is occupied in an aristocratic indolence, which is regarded as the acme of perfection. When this happy period has expired, the capacity for living on credit has expired likewise, and the Seldwyler, if he is an ordinary man, drops into insignificance, and is looked upon as socially defunct; or, if he is a little above the common run, he enters the service of some foreign despot, for whose sake he learns to button up his coat and hold his head erect—arts he would have scorned to practise on his own account. After a series of years the exiles return

as experienced military heroes, and are renowned as the best drill-masters in Switzerland. Some of them take their departure a second time, and may be found in all quarters of the globe. As for those who remain at home, their old age is as remarkable for ill-remunerated drudgery as their youth has been for absolute idleness. A natural cheerfulness and a taste for pot-house politics enable them however to support adversity with comparative ease. For the revision of constitutions they have a pre-eminent talent; and on the very day after a government has been established they are sure to be in the ranks of the opposition. Thus, if the Radicals are at the head of affairs, they rally round the Conservative pastor, praise his sermons, crowd his church, hand about his reports of the Basle Missionary Society—without, of course, contributing a farthing. On the other hand, if the ruling party is only slightly conservative, the pastor's windows are constantly broken. A government composed of liberal Jurists, who attach great importance to forms, occasions a spirit of Socialism to prevail at Seldwyla. Now they are zealots for self-government, and clamour for a permanent assembly of the people; but when a time of election arrives they take no trouble to register their votes. In the year 1848 they were highly indignant that the unity of all Switzerland was not established; but now their great point is the independence of the Canton, and they do not even send a delegate to the General Assembly.

Perhaps our readers would like to look at a corner of this odd town. They will be pleased to understand, that the widow mentioned in the following extract as lamenting for her absent son, the cross-grained Pancraz, is an important personage in the tale:—

It was a bright summer afternoon in the middle of the week, when one thinks of nothing at all, and the people in small towns are busiest with their work. The brilliant portion of Seldwyla, together with the brightest sun, might be found on the grass-grown skittle-grounds, outside the gate, or in the cool tipping-houses within the town. The broken down and the old, on the other hand, stitched, cobbled, pasted, chiselled, and patched with all their might and main, that they might turn the long day to the best account and earn a pleasant evening, the value of which they could now appreciate. On the little square where the widow resided, nothing was to be seen upon the grass-grown pavement, except the quiet summer's sun, but at the open windows round about the old folks were working and the children were playing. Behind a blooming little rosemary-garden the widow sat upon a bench spinning, while opposite to her sat her daughter Esther sewing. Some hours had passed since dinner, and yet no one of all the neighbourhood had opened a conversation. The shoemaker probably thought that the time for a refreshing pause was arrived, and he therefore gave such a loud, daring sneeze, that all the windows trembled, and the bookbinder opposite—who, properly speaking, was not a bookbinder at all, but simply patched up band-boxes of every description at a moment's notice, and had a weather-beaten glass-case at his door, containing a stick of sealing-wax that curled in the sun—this bookbinder, we say, called out, "Bless you!" whereupon all the neighbours laughed. Head after head was thrust through the windows, some even issued from the doors and exchanged pinches of snuff, and thus the signal was given for a little afternoon's chat and a hearty laugh to season the Vesper coffee, which now sent its cheery fumes from every house. The good folks had learned the knack of being amused by a trifle; and on this occasion they were adequately accommodated by a foreign musician with a finely polished barrel-organ—a rarity in Switzerland, where itinerant art is not native. He played a sentimental tune about distant lands and the like, which they all thought beautiful beyond measure, and which especially drew tears from the widow's eyes, as she thought of her little Pancraz who had vanished fifteen years before.

The shoemaker gave the man a kreutzer, upon which he went away, and the square was once more still. Soon afterwards came another vagabond with a great foreign bird in a cage, which he perpetually teased by thrusting a stick between the wires in the course of his explanation, so that the poor creature had no peace. It was an eagle from America, and the blue distant lands over which it had soared when at liberty, were pictured in the widow's mind, and made her the more sorrowful as she did not know what lands they were, nor where her son could be. To see the bird the neighbours had been compelled to come out into the square, and when it was gone they formed a group, pointed their noses into the air, and waited for more marvels, as they had now made up their minds to idle away the rest of the day. This wish was soon fulfilled by the arrival of the grandest spectacle of all, accompanied by a great noise and a concourse of all the children in the town. For lo! a mighty camel, bearing a number of monkeys, rocked to and fro towards the square; a large bear was led along by a ring in his nose; two or three men were also in the procession,—in short, there was all the ceremonial proper to a dancing-bear, who went through his feats growling from time to time so that the peaceful folks were somewhat frightened, and contemplated the wild animal at a respectful distance. Esther laughed, and was immeasurably amused by the bear as he waddled about with his staff, by the self-complacent face of the camel, and by the monkeys. The mother, on the other hand, continued weeping, for she pitied the surly bear, and was again reminded of her lost son.

In the moral atmosphere of Seldwyla, which, no doubt, is intended to typify many a small Swiss town, Herr Heller places his various characters, contriving that they shall be exceptions to the general rule, and thus bringing them out in strong contrast. The son of the poor widow named above, who runs from home in a "fit of the sulks," and returns after a lapse of years, cured of his bad temper, and laden with wealth and military honour,—a strong-minded woman, who preserves her son from the vices incident to the prevailing idleness of the town,—two young persons, called the village Romeo and Juliet, who, being children of a peasant Montagu and Capulet, perish by miserable suicide,—may be enumerated among his most conspicuous personages. But while such individualities are most elaborately evolved, the author never loses sight of the *couleur locale*; and while he tells a tale of passion with fearful earnestness, he takes care not to overlook those little details of actuality that give a grotesque character to the most woeful narrative. In the best sense of the word he is a "humourist."

To convey a notion of the truthfulness with which Herr Heller develops a whole character or a peculiar passion, would be impossible with a transcript of one of his stories, for he is a minute student of the inner man; and it is by the marvellous enchainment of the heart's *minutiae* that he produces generally a tale of quiet interest,—in the case of Romeo and Juliet, a narrative that from the most puerile beginning rises to a climax of absolute horror. It is from the puerile beginning of this wonderful story that we take one more extract; and we call upon a jury of matrons to decide whether they ever saw juvenile mischief more forcibly and naturally delineated than in this history of the destruction of a doll by two children.—

The little girl began to dress her doll with leaves, which made a fine green scalloped gown; a single red poppy was pulled over its head as a cap, and tied on with grass; so that the little figure looked like a fairy, especially with the additional ornaments of a necklace and girdle fashioned of small red berries. Thus accoutred it was set high up on the stem of a thistle, and the children both stared at it together until the boy had looked long enough, and then he knocked it down with a stone. By this rough pro-

ceeding the dress was disordered, and the little girl hurried it off, in order to make way for a fresh attire; when the mischievous boy, seeing the doll without any garment beyond the red cap, snatched it from the hands of his playmate, and tossed it high into the air. The girl ran screaming after it; but the boy contrived to catch it first, and threw it up again. As the girl made several attempts to regain her treasure, this process of teasing lasted for a considerable time. In the meanwhile the flying doll received serious damage from the boy's hand, especially in the knee of its only leg, through a small hole in which a few clover-seeds were clearly visible. Scarcely had the tormentor perceived the aperture than he became as quiet as a mouse, and, with open mouth, was actively employed in widening the hole with his nails, to discover the source of the clover-seed. His silence seemed very suspicious to the poor little girl, and, creeping up to him, she perceived with horror his evil intention. "Look here!" he cried, swinging the leg round before her very nose, till the clover flew in her face. When she made a grasp at it, screaming and crying, he bounded away again, and was not satisfied till the whole leg hung down as limp as an empty husk. Then he flung the ill-used toy away, and put on an extremely impudent and independent air, while the little girl stooped crying for her doll, and wrapped it in her apron. Soon, however, she took it out again, and with mournful countenance contemplated the piteous object. When she saw the leg she began once more to weep aloud; for this member hung from the trunk just like a lizard's tail. As there seemed no end to her tears, the mischievous urchin began to feel something like remorse, and he stood before the mourner with a contrite air. Observing this, she suddenly ceased from weeping, and hit him two or three times with the doll; whereupon he pretended to be hurt, and cried "Oh!" so naturally that she was satisfied, and now combined with him in continuing the work of destruction. They bored the luckless body full of holes, so that from every direction issued the clover-seed, which they carefully collected into a little heap on a flat stone, and then stirred it about and looked at it attentively. The only solid part of the doll now remaining was the head, and this especially attracted the children's attention. They deliberately separated it from the collapsed trunk, and peeped with wonder into its hollow interior. When they saw this curious cavity, and also looked at the clover, their first and most natural thought was to fill the head with the seed, and their little fingers were now actively employed in trying who could carry out this purpose the quickest, so that the head, for the first time, had something in it. Still the boy doubtless regarded it as a dull-brained thing; for he suddenly caught a large blue-bottle fly, and holding it humming in the hollow of his two hands, told the girl to empty the head of the seed. The fly was, accordingly, inserted, and the aperture was stopped up with grass. The children held the head against their ears, and then placed it solemnly on a stone; and as it still wore the poppy cap, it resembled, with the noise inside, an oracular head, and the children listened in profound silence to its utterances, with their arms twined about each other. However, all prophets excite dread and ingratitude, and in accordance with this general principle, the modicum of life in this scanty frame awakened cruelty in the hearts of the children, and they resolved to bury the head. So they made a grave, laid in the head, without asking the fly's opinion on the subject, and raised a handsome monument of stones. They then felt a sort of horror at having buried a thing endowed with life and form, and retired a good distance from the uncomfortable spot.

By the extracts we have given from this remarkable book, we have endeavoured to show only one, and that perhaps the least eminent, of the author's faculties,—namely, his power in the minute description of external objects. For his higher qualities, we refer to the book itself, which every reader of German should procure without delay.

NEW NOVELS.

Fair Oaks; or, the Experiences of Arnold Osborne, M.D. By Max Lyle. 2 vols. (Saunders & Otley.)—Into a story of the slightest possible texture

Mr. Lyle has woven a series of discussions on the manners, private and professional, of "medical men." 'Fair Oaks' is the name of a genteel country town, and Arnold Osborne is one of the practitioners of Fair Oaks. A large proportion of his experiences relates to the traditions and practices of his brethren, the difficulties of a professional career in a prejudiced neighbourhood, and the causes and consequences of first failures in life. As far as there is any narrative, it interests by its simplicity; but the several episodes hang apart, without much sequence or connexion. What the writer seems to have aimed at chiefly is a vehicle for the enunciation of his ideas; the dialogues, consequently, are frigid, formal, and sententious. There is much talk concerning doctors, poets, reviewers, the distinction of classes, the difference between French and English surgical practice, and various other topics—from chemical dexterity to the anatomy of poets—of interest to "Max Lyle," the literary name of the writer, we should say. In the earlier chapters we are led on by a promise which is scarcely fulfilled:—an elaborate picture of a country town, with a deep eighteenth-century perspective, a group of persons carefully discriminated, indications of character suggested with particular minuteness, seem to point to a more dramatic story; so that it is with some surprise we find the narrative spreading into colloquies, slow, shallow, and often vague. Nor can it be long tolerated that a novelist should, in four cases out of five, force his reader into the society of three individuals who have long since wearied and disgusted everybody. The first of this trio is the mortally stupid and selfish old dowager, who will not allow her niece to ride out with the irreproachable, intellectual, thoroughly English hero, while the disagreeable expectant of a peerage casts his shadow on the wall. Next, is the beautiful niece, red-lipped, fair-cheeked, bright-eyed, who in idyllic virtue scorns the coronet, and will marry the escutcheonless but irreproachable gentleman. But, most fatiguing of all, is the perpetual presence of the irreproachable gentleman himself, with his unexceptionable principles, the languid elegance of his conversation, and the admirable proportions of his figure. Mr. Lyle indulges largely in sketches of this conventional character.

Oliver Cromwell: a Story of the Civil War. By Charles Edward Stewart. 2 vols. (Smith, Elder & Co.)—We do not mean to imply that Mr. Charles Edward Stewart is a "Pretender," but we do say that, in novel writing, at least, he is no lawful and rightful king. This is a most dreary creation as the press ever flattened out or vomited forth. Here, for the thousandth time, we have the stock characters, and situations of all such conceptions and mis-conceptions. As usual, there is a Zerubabel always in trouble,—a Royalist colonel, the villain infernal,—Margery fair, with a curl in her hair,—Manasses, the father, a screw (a bore rather),—then Hubert, the lover, a fool we discover,—King Charles, quite the martyr, who tore up the charter,—and Milton, who prosed till every one dozes,—then Elijah who prates and Job who debates while Stetham dilates,—and Joshua and Noah, and Slek and a score who each talk for four:—Mr. Stewart no more, or we sleep and we snore.

The Old Home: a Tale. By Mrs. Mackenzie Daniel. 3 vols. (Newby).—This is a novel belonging to the school which, among its admirers, bears the name of religious fiction. The imaginary lady who tells it is perfect,—one of a circle of faultless people who are perpetually putting themselves forward to admonish, amend, and lament over those who are more sinful than themselves. The main incident of the story is the mistake made by an immaculate young physician in espousing a bride who is not "up to the mark." The harm in poor Lilly it would be hard to prove; yet the peerless Edward is represented throughout the work as mentally macerating himself in repentance for having been captivated by so worldly a creature. Her going to, and her giving an evening party, and his weakness in countenancing such offences, are groaned over in a tone which recalls to us, though feebly, those strange passages in Defoe's 'Family Instructor,' which set forth

how a brother and sister were disinherited when grown man and woman for walking in the park on Sunday. When the young wife dies—which, of course, she is in expiation bound to do—everybody professes great pity for Edmund, but in a fashion which reminds us of the obliging consolation administered to the Moorish monarch in the ballad of Alhama—

Good King! thou art rightly served,
Good King! this thou hast deserved.

The episodes and secondary incidents group around these central figures with nicely calculated harmony and proportion. The love affairs of several perfect and imperfect ladies, and peculiar gentlemen (among whom must be numbered a fascinating Puseyite clergyman, who must be unpusey-fied ere he is allowed to marry his wife), are arranged in that world-without-end pattern which looks hazy and mazy—a marvel and a mystery—so dear to novel writers that have small knowledge of life,—in reality a piece of mechanical entanglement which demands no invention to design. On the whole the spirit of the lesson conveyed in the 'Old Home' is arrogance such as we cannot conceive abiding together with Faith, Hope, and Charity. The medium of its conveyance is a sentimentality which is alike unreal and insipid. Such tales are generally calculated to make readers irreverent in place of converting them; happily, however, this particular one is singularly tedious, and few who have no duty involved in the task will follow it to the close of even the first volume.

A Marriage in the Country. [Un Marriage, &c.] By Madame Léonie d'Aunet. (Paris, Hachette & Co.)—Madame d'Aunet is not lively when having recourse to invention as she proved when drawing on her memory for the incidents of her voyage to the far North. As a domestic novelist, she does not as yet rise to the height of Madame Gay or Madame Charles Reybaud,—still less can we credit her with approaching in piquancy and brightness that singular mixture of cynicism, invention, and pathos, Madame de Girardin. But every foreign librarian is asked, many times in the month, for some steady and harmless French novel, and in default of gayer novelty this book may be brought out to answer such inquiry. Not that it is a book from which any young English lady can gather much of "the honey" of wisdom as regards the management of her matrimonial hopes and troubles. Our neighbours (as we said not long since) pair off on a principle—or want of principle—totally different from ours. Here is the old story of a romantic and amiable girl, who, partly owing to a mistake, partly to parental importunity, partly owing to chagrin at having loved where she was not beloved again, finds herself married in spite of herself to a moody, incomprehensible man who passes, in the district to which both belong, for being an idiot, and who is, in reality, a man of genius. The united existence of persons so widely differing in character and so heartily agreed in reciprocal indifference as George and Rose would in most English tales of delicate distress have come to a bad end. But the justifications of Passion ventured by the violent school of French romancers seem little more singular to English sense of right and experience of reality than the potency of charm which their moralists allow to Reason in the affairs of the heart. Here is a marriage, begun as inauspiciously as we have told, continued by the bridegroom escaping from the bride, and herself hiding her agony in a country house, and therefore exposed to malicious construction, which in a marvellously short space of time blossoms into so much repentance, resignation, and enthusiastic admiration as to satisfy all who may have doubts that it is only on such a marriage that lasting domestic peace can be built. Confessing for ourselves to a lurking prejudice in favour of a little liking and mutual civility before the knot is tied, we gladly hand over the case to be adjudged by parents and guardians of marriageable youths and maidens.

OUR LIBRARY TABLE.

The Stereoscope: its History, Theory, and Construction. By Sir David Brewster. (Murray).—The stereoscope, as every one knows, is an optical

instrument, of modern invention, for representing in apparent relief and solidity all natural objects or groups of objects. It effects this by uniting into one image two plain representations of those objects, or groups, as seen by each eye separately. Hence, unlike the microscope and telescope, it is essentially an instrument for two eyes. Gradually has this instrument advanced from the position of an interesting application of an optical law, to a drawing-room toy, and a philosophical instrument with numerous important practical applications. It has, however, attained the latter position by the assistance of another art. As long as the subjects to be looked at through the stereoscope had to be painted or drawn by the hand, so long it remained only an interesting toy. But, when photography was found capable of multiplying its doubled pictures to any extent, and carrying its range of application to almost every department of Nature, it became an important means of obtaining information with regard to the appearances of objects that had not hitherto been known. The theory of the use of this instrument has occupied the attention of the most eminent natural philosophers; and Sir David Brewster has, in this little volume, brought all his great knowledge of the science of optics to explain its structure and laws. He has, also, added chapters on its uses in painting, architecture, sculpture, engineering, and natural history. To those who would perfect themselves in the use of the stereoscope, Sir David Brewster's treatise will be found essential.

The Forest of Dartmoor and its Borders: an Historical Sketch. By R. J. King. (J. Russell Smith).—Mr. King has so well executed the brief chapters which are devoted to a description of Dartmoor and the adjacent Border castles as to induce us to hope he may yet execute his once-formed design to treat largely of the entire county. The suspension of such a project renders this volume, in some respects, imperfect. Devonshire is not, as he seems to imagine, with something of pusillanimity, "too wide a field of operation." A single individual is quite equal to the task of tracing the history of the county from the British period to our own times, and as Mr. King seems to have the requisite taste, judgment and ability, we trust he may also acquire the energy, which is now lacking.

England's Greatness: its Rise and Progress in Government, Laws, Religion, and Social Life; Agriculture, Commerce, and Manufactures; Science, Literature, and the Arts; from the Earliest Period to the Peace of Paris. By John Wade. (Longman & Co.)—Mr. Wade's long title displays amply the pretensions of his book. Apart from its name, 'England's Greatness,' which is scarcely justified by the contents, and its thickness, which is not justified at all, the volume is in no way remarkable. It is a cumbrous dissertation on the several aspects of British history,—the materials being derived from the repositories nearest at hand, and worked together in a style of artificial solemnity. Occasionally, Mr. Wade entangles himself in philosophical speculations, a painful effort of language being combined with an oracular obscurity of ideas. Scanning his own times, he remarks, that "on all sides tranquillity prevails in the culture of the Natural Sciences, unless the lunar agitation on the phenomenon of the lamp of night, which, like an accomplished courtier, always maintains an unaverted face towards its superior luminary, may be taken as exceptional. In the walks of Literature there is a corresponding stillness; and the vivacious fancy of Alexander Pope would find it difficult to collect the materials of a new 'Dunciad,' unless he gleaned among the extravagancies of Mesmerism or Spirit-rapping, the style frappant, dramatic, or Babylonish, or the idealless no-meaning which puzzles more than wit of Kantian metaphysics." Possibly, this is not philosophy, but satire; however, Mr. Wade does philosophize at times, and in similar fashion. In fact, the avowed purport of his book is philosophical,—"a condensed embodiment, in spirit and form, of national development, as characterized by its most remarkable epochs." It begins after a preliminary peep into pre-historical abysses, with

the period of the Roman and Anglo-Saxon domination, and ends with metropolitan improvements and the Treaty of March. Thus, Mr. Wade has plenty of room, and licenses himself to treat of every conceivable topic—Polity, Costume, Creed, Art, Science, Cookery, Literature, Prison Discipline, and all other things with which a British citizen or an intelligent foreigner may be supposed to have any concern. The result, as the old romancers used to say, will be known in the sequel,—that is, to the reader who finds it worth while to accompany Mr. Wade through 800 pages of history in a raw state, served up with an abundance of reflections.

The Little World of London; or, Pictures in Little of London Life. By Charles Manby Smith. (Hall & Co.)—These "pictures in little" have already appeared in "different popular journals"; and thus "the Amusements of the Moneyless," the bustle of "Paternoster Row" on "Magazine-day," the physiology of a "London Railway Station," have possibly already come under the eyes of our readers. Thus, it will be enough to characterize the volume as a lively contribution to that anatomy of the life of this great London, which furnishes never-ceasing occupation, especially to our younger writers. If the world of byways and dark alleys were to be ransacked anew,—the haunts of labour and the desires and deservings of the industrious artisan were again to be served up as themes for light literature (an "if" not altogether unworthy of consideration),—they could not have fallen into hands much nimbler and neater than those of Mr. C. M. Smith.

The Education of Character; with Hints on Moral Training. By Mrs. Ellis. (Murray.)—This is a book that will, at any rate, do no harm,—the "hints" are so carefully muffled up in many words, that it requires some acuteness to detect their purport. The observations are wide and general, to the extent of platitude; and they remind us of the dinner to which the Fox invited the Stork—"thin broth on a flat dish,"—which she found great difficulty in gathering up. Mrs. Ellis is the most imposing commonplace of the present day. She utters with an air of authority sentiments which everybody can understand, and which everybody might say for themselves; but which come "mended from her tongue," and fall with all the weight of gravitation from the high position she has assumed as Matron to the Women of England; and everybody feels a sense of delicate flattery at finding their own ideas held in so distinguished a position:—it gives them a prestige and value they had not before. We confess that we do not consider Mrs. Ellis a sensible woman, nor her present book a wise book. It is about "the education of character"; and those who have character at all will entirely decline to be influenced by it, for it contains no mordant that will act on them. It is well intentioned and weakly executed.

Paramésvara-jyāna-gōshīti. A Dialogue of the Knowledge of the Supreme Lord. In which are compared the Claims of Christianity and Hinduism, and various Questions of Indian Religion and Literature fairly discussed. (Cambridge.)—Whoever wishes for an able and accurate compendium of the views entertained by the principal Hindū philosophers and their schools, including of course the religious tenets of the chief sects, and for a clear and concise survey of Hindū chronology, may consult this book. The work is, indeed, one which displays an intimate acquaintance with the subjects of which it treats, and is at once dispassionate, lucid and profound. The author's name is withheld, and we shall not break in upon his *incognito*, though it is well known to whom it is to be attributed. As a controversial essay on religion, it would be beyond our province to enter at length into the merit of the arguments, involving, as they do, the evidences, internal and historical, the scheme and necessity of Christianity,—but the plan of the work may be briefly indicated, and the readers of such subjects can be safely recommended to peruse for themselves pages which are both instructive and interesting. The method adopted by the author is very much akin to that of a Socratic dialogue. Two learned Englishmen

are supposed to discuss, at Conjeeveram, the Golden City, near Madras, the question of religious truth, with a Buddhist, a worshipper of Vishnu, a votary of Shiva, and a European named Wolff, who represents the Hindū materialist and German freethinker. The younger Englishman elicits from each of the Hindū disputants his particular opinions, and by dextrous questions exhibits the weak points in the reasoning of each. The European sceptic comes in last, on the discomfiture of the others, only to encounter a still more decided overthrow. There is this inherent defect in such controversies, that they afford the means of eluding an adversary's strength and leading him into pitfalls which, were he a real opponent, would often be easily avoided. So far, however, as the discussion here carried on is concerned, few perhaps would rise from its perusal without saying, with a well-known leader of the Church, as regards the Hindū-Germanic disputant at least, "Ego quidem Germanazari non volo."

A Narrative of Don Angel Herreros de Mora, or His Imprisonment by the "Tribunal of the Faith," and Escape from Spain. Translated by the Rev. W. H. Rule, D.D. With an Introduction by the Translator. (Heylin.)—In something of the tract style, we have here a narrative of a Spaniard, who, becoming Protestant in his profession, was rather roughly treated by the ecclesiastical authorities of a country where, although the Inquisition has been abolished, there is still the presence, with the power, of inquisitorial Courts. He was in peril of transportation to the Canary Islands, but he contrived to avoid this catastrophe by effecting his escape without any great difficulty. The clerical magnates were exceedingly angry at losing their captive, but the secular powers seem to have been delighted at getting well rid of him. De Mora adds, that the people of Spain,—the masses—were ready to abolish both the ecclesiastical and the secular authorities now paramount in Spain:—they are, perhaps, willing rather than prepared.

The History of the Duke of Wellington—[*Histoire du Duc de Wellington*]. By A. Brialmont. (Dulau & Co.)—There may be some occult reason why great men seldom have great biographers. Without searching for this subtlety, in whatever direction it may lie, we must admit the fact. We have no great biographies of Marlborough, Burke, Chatham, Fox—no worthy lives of Napoleon and Wellington. No one has published a satisfactory life of Cromwell. But the Duke of Wellington has been particularly unfortunate in his biographers. There have been many compilations about him—some that are interesting and spirited—but there is no one narrative that takes precedence of all the others, and establishes itself as the literary memorial of Wellington's career. M. Brialmont sets out with a similar reflection; but it is easy to guess what comes next, when a preface begins by deploring a public want—the author ventures to hope that he has supplied, &c. M. Brialmont has detected a multiplicity of errors in previous histories, and proposes to rectify them one and all in this new narration. We are bound to say that, so far as his pretension to impartiality is concerned, he makes it good, being disposed to rate the actions of public men belonging to the last generation at exactly their value; but the points most in dispute with reference to the Duke of Wellington are as yet in reserve—M. Brialmont having in his first volume traced the story no further than the battle of Busaco. He is to all appearance a Belgian, and therefore, according to his own view, far better qualified to deliver a verdict upon the acts of the great general than a French or an English writer, who must necessarily be involved, as he supposes, in prejudices of one kind or another. When the work has been completed there will be a better opportunity than the present for judging of the value of M. Brialmont's impartiality. Meanwhile, it does not seem probable that he will add much to the versions already popular; but he writes with vigour, and with some apparent knowledge of military science.

The Lays of Mirza-Schaffy—[*Die Lieder, &c.*]. By G. F. Bodenstedt. (Berlin, Decker; London, Williams & Norgate.)—The fourth edition of these

Oriental epicureisms in which learned Germans not strait-laced in their notions love to disport themselves. As a tragedian and translator from the Russian, the author's name will be familiar to our readers.

We have to announce the publication of yet another first German book, under the title of a *Grammatical and Practical Guide to the German Language*, by J. A. F. Schmidt; and made up of easy exercises, with an intermixture of grammatical information.—*The Shilling Latin Grammar*, by E. Walford, M.A., is an abbreviated adaptation of the 'Charterhouse Grammar.' Mr. Walford seems to think he has much improved the naming of the tenses by calling the present tense the present incomplete, the perfect, the present complete, and so on. It is true the perfect is sometimes, as he states, "a present tense;" but it is equally true that it is quite as often a past tense, corresponding to the Greek aorist and the English past tense. We must also demur to Mr. Walford's definition of prepositions as "words qualifying substantives," which would be more correctly applied to adjectives than to prepositions.—Mr. Edward Farr has made his *Every Child's Scripture History* quite simple enough for children, though it may be used with advantage as a means of instructing those who are emerging from childhood to youth.—An excellent shilling book has been added to "Gleig's School Series," called *Domestic Economy*, and containing many valuable suggestions on the management of household affairs in every department. Among other things, there are useful directions for cooking, and good practical hints with regard to children and invalids—all expressed in simple homely language.

BOOKS FOR CHILDREN.

Flowers and Moonshine. By Dúdd. (Richardson.)—This little volume contains five tales. 'The Wonder-ball' is a tale about a German Christmas-tree which was given to a poor little girl. We do not quite accept the idea of making fairies talk about God and heaven; but this is little compared with the fancy of allowing fairies to give Bibles to good little girls. Moonbeam talks in an original manner (that is, for her) of Providence and the rest of it. 'Onwards' is, in style and subject, suited to larger children. It is the old, old story of ocean and river, and sun and moon, each running its appointed course, whilst a restless and complaining mortal watches and wonders, but eventually profits by their example of silence and industry. 'The Quarrel between Pen, Ink, and Paper' is an amusing fable; showing how each, by desiring to be chief, destroys the unity of action, and, consequently, defeats every attempt at excellence. 'The Three Tear-drops' is a tale of a child's dream; but, by an unheard-of perversion of fancy and folklore, the fairies of the dream dance by daylight. What would the Countess D'Aulnois say to such an innovation!

A Christmas, the Next Christmas, and the Christmas after that: a Tale in Three Tellings. By Theophilus Oper. (Blackwood.)—We have in this pretty little book a story—somewhat old, as all good stories are,—of a young "middy," who gets wrecked and cast upon an out-of-the-way island, where he is compelled to remain for nearly two years, until he is so fortunate as to make signs to a passing vessel, which brings him back to dear old England, and to the arms of his relations, who have sorrowed for him as for one dead. The mother's and uncle's grief,—to say nothing of the grief of that young lady who never slips out of such a tale, and who, of course, wears a look of the midddy's hair as an amulet,—is naturally described. We dare say this tale will become a favourite with girls, as 'Masterman Ready' or 'Crusoe' is with their brothers.

Sunny Hours: a Holiday Companion for Young People. (Addey & Co.)—We cannot say that this first of the "Sunny Hours" is very bright. But the weather is against Mary Brierly. As the spring dances in, the 'Sunny Hours' will, probably, shine more gaily.

LIST OF NEW BOOKS.

American Almanac for 1857, 8vo. 2s. 6d.
 Anonymous Remembrance, 8th edit. 32mo. 2s. 6d. cl. swd.
 Anderson's, The Improvisatore, 8vo. 2s. 6d.
 Archbold's Practice of County Courts, 7th edit. 18mo. 12s. cl.
 Bacon's Works, collected and edited by Spedding, 8vo. 2s. 12s. cl.
 Barber's Ubbelie, 18mo. 2s. cl.
 Barrow's Ceylon, Past and Present, post 8vo. 2s. 6d. cl.
 Barwell's Care of the Sick, 8vo. 2s. cl.
 Bohn's Illust. Lib. 'Tales of the Genii,' 5s. cl.
 Bohn's Stand. Lib. 'Lamartine's Restoration of Monarchy,' 14s.
 Bright's Ancient Collects and other Prayers, 18mo. 2s. cl.
 Calcott's Little Arthur's History of England, new ed. 8vo. 2s. 6d.
 Campbell's Lives of Lord Chancellors, Vol. 2, post 8vo. 6s. cl.
 Carlyle's Works, cheap edit. 'French Revolution,' Vol. 2, 8s. cl.
 Comyn's Henry Clarendon, 8vo. post 8vo. 21s. cl.
 Dempsey's Builder's Guide in Materials and Construction, 21s.
 Edinburgh Essays, by Members of University, 1856, 8vo. 7s. 6d. swd.
 Elizabeth de Valois, Queen of Spain, by Froese, 8 vols. post 8vo. 31s.
 Evangelical Preacher, Vol. 1, 3rd edit. post 8vo. 4s. cl.
 Fern's Play-day Book, illust. edit. 8vo. 2s. 6d. cl.
 Gentleman's Magazine, Vol. 1, new series, 8vo. 12s. cl.
 Gillespie's Prayer Answered, 8vo. 2s. 6d. cl.
 Gough's (J. B.) Records of My Life, 18mo. 1s. cl.
 Guy's Sermons on Texts from the Gospels and Epistles, 6s. cl.
 Hancock on Cautchouc or India-rubber Manufacture, 10s. 6d. cl.
 Harria's True History of Representation in a State, 8vo. 3s. 6d. cl.
 Heroes of Asgard and the Giant of Jotunheim, 8vo. 2s. cl.
 Jones's How to Make Home Happy, 18mo. 4s. 6d. cl.
 Landels' What is Religion? 8vo. 2s. 6d. cl.
 Leake on Disputed Questions of Ancient Geography, 8vo. 6s. 6d. cl.
 McClure's Discovery of the North-West Passage, 2nd ed. 10s. cl.
 Ministering Children, new edit. 8vo. 2s. 6d. cl.
 Napier's (Gen. Sir C.) Life and Opinions, by Napier, Vols. 1 & 2, 24s.
 Noad's Manual of Electricity, Part 2, 8vo. 10s. 6d. cl.
 Olmsted's Journey through Europe, 8vo. 2s. 6d. cl.
 Read's 'It is Never Too Late to Mend,' new edit. post 8vo. 3s. cl.
 Rive's Home of the World, 8vo. 1s. 6d. bds.
 Run and Read Lib. 'Flower of the Family,' 1s. 6d. bds.
 Scotland's Philosophy of Common Life, 8vo. 2s. cl.
 Sketches of Egypt and Palestine during Spring of '56, 8vo. 2s. 6d.
 Taylor's Improved Builder's Price-Book, by Smith, 8vo. 4s.
 Thourits and Stiles, new edit. 8vo. 2s. 6d. cl.
 Timb's Year Book of Facts in Science and Art, 8vo. 2s. cl.
 Travels in Bohemia, by an Old Traveller, 3 vols. post 8vo. 21s. cl.
 French's Five Sermons before the University of Cambridge, 2s. 6d.
 Tullock's Crimean Campaign and Chelsea Board, 8vo. 2s. 6d. swd.
 Veneron's Complete Italian Grammar, by Rosteri, new edit. 6s.
 Von Siebold's True Farthenogenese in Moths & Bees, by Dallas, 3s.
 Wilson on Skin, 4th edit. 8vo. 12s. cl.
 Wilson's (Prof.) Works, Vol. 7, 'Essays,' Vol. 3, 8vo. 6s. cl.

LONGEVITY.

24, Broad Street, Jan. 1857.

WHEN you did me the honour to notice my recent contribution on the "Statistics of Graveyards in Scotland," in the *Athenæum* of the 29th of November last, after expressing doubts as to gravestone statements being considered reliable evidence of the ages of parties buried in cemeteries, you very properly ask, "Will Dr. Webster test any one by the touchstone of a parish register, or produce a fact equally marvellous from the records of life assurance." Indubitably, the former source often supplies excellent and conclusive evidence, which should be procured whenever possible; but such documents are frequently not available, since the aged person's native place under discussion is often unknown,—and if ascertained, either no parochial register existed, or the specific birth had not been recorded. This more especially happens, as many who die at very advanced ages belong to the lower ranks, and were born in other districts than where they long resided prior to decease. Respecting life assurance, the question is, however, more easily answered, as shown from the following reports obtained from twelve of the largest and longest-established offices in London, who kindly supplied every requisite information in regard to the deaths of parties insured, or very extreme ages still existing. At the Amicable, the most aged on whom a policy had been paid, died at 97; the Pelican, 97; Royal Exchange, 96; Equitable, 95; Albion, 95; Rock, 94; Imperial, 94; Union, 94; Atlas, 92; Law, 92; Sun, 92; and London, 90. Besides the above facts, it may be remarked, that, at several of the companies designated, various persons whose lives are insured, and still live, have attained equally advanced ages, although none have yet become centenarians, so far as I could ascertain. Considering that the adoption of life insurance upon an extensive scale is only of modern date,—indeed, it was said twenty-five years ago that the total number of individuals then insured did not exceed 80,000 throughout Great Britain,—and as few belonging to the poorer classes, amongst whom examples of unusually protracted human existence oftentimes occur, rarely effect policies on their lives, whilst the period when such transactions are most generally entered into or commenced, being from 40 to 60 years of age, the previous experience of insurance associations cannot therefore be altogether held as sufficiently extended, or, at present, as supplying the best evidence of great longevity. Statists will, doubtless, obtain much important knowledge illustrating the point now mooted by

the future operation of these societies,—but to enunciate conclusions, based solely upon their recent action, seems somewhat premature. Next century matters will be quite otherwise, and the results so obtained must prove decisive. Being unwilling to extend this communication to an unreasonable length, I cannot presume to trespass any more on your valuable space, however much might be said on so interesting a subject; nevertheless, you will perhaps permit me to add, that I personally knew two centenarians, resident in the county of Angus, N.B.,—one a man aged 105 at death, the other a lady who reached her 102nd year, and regarding whom there existed no mistake. Further, I am acquainted with a gentleman whose great-grandmother died in 1855, near Aberdeen, then reputed in her 109th or 110th year, and consequently born soon after the Battle of Culloden. Again, amongst the five centenarians reported to have died in London in 1856, the oldest was a female, stated to be 106, who had lived as an inmate in the Marylebone Workhouse for the last thirty-four years,—while her son, being alive in his 84th year, furnished very strong proof that this patriarchal parent was at least above 100 years old. Lastly, the most remarkable instance of longevity I would now mention, was one which my friend the late Dr. Anthony Todd Thomson used to quote in conversation, viz., that he had often seen in Edinburgh, when residing there, a man aged 70, whose father was upwards of 90, and grandfather 120,—all three being alive at the same time, and personally known to the above-named eminent physician. Trusting these remarks may be deemed worthy of insertion.—I am, &c.

JOHN WEBSTER, M.D., F.R.S.

We have read Dr. Webster's communication with interest. The life assurance test affords a remarkable confirmation of our doubts as to the cases of extreme longevity recorded in such collections as that of Mr. Bailey. The Amicable Life Assurance Office was established in the reign of Queen Anne. Allowing, then, that assurances on lives are, or were, as Dr. Webster informs us, most commonly "entered into" from 40 to 60 years of age—say at 40—our first insurers were born at least as early as 1670. Dr. Webster's inquiries, therefore, establish the fact, that from 1670 to 1857 no solitary instance has occurred of any person who had insured his life attaining a greater age than 97. We submit this result to the writer in the *London Quarterly Review*, who is angry at our objections. We should, indeed, be quite content to rest the justification of our "sceptical banter" upon Dr. Webster's own account of the ordinary characteristics of these marvellous cases. The native places of the aged persons are, he tells us, frequently unknown, or, if known, no parish register exists, or if a parish register exists, their names are not found there. They are, moreover, we admit, found generally in the lower ranks and among people who have wandered far away from the place of their birth. It follows, of course, that where the native places of such persons are known—where parish registers are kept—or where the parties are in a conspicuous position of life such instances of extraordinary longevity are wanting. We have, we repeat, abstractedly, no unwillingness to believe in "the Pairs and the Jenkines," and should receive reasonable evidence in their favour with great interest; but we have called attention to the fact, that these collections of cases of great longevity, numbering many thousands, are without evidence of their truth in any single instance, and that many of the accounts are inconsistent with themselves, or—as in the case of Mr. Jonathan Hartop, the creditor of Milton—manifestly false. As to the particular instances mentioned by Dr. Webster as coming within the experience of his friend Dr. A. Todd Thomson, we are bound, he assumes, to believe it on the authority of so respectable a man. Why, then, does he, Dr. Webster, refuse to believe in the gentleman who lived to 350, when it is, he assures us, vouched for by Maffius, "a model of veracity"? Accept both, or reject both. Otherwise, the fact is not one that rests on evidence, but on the Doctor's own capacity to believe. Seriously, we venture to suggest to Dr. Webster and the writer in the *London Quarterly* and the *Edinburgh*

Review, that the time has gone by for accepting extraordinary statements unless accompanied by some evidence of their truth.

CIRCULATION OF WELSH PERIODICALS.

Jan. 26, 1857.

WHEN I read the first communication of "W." and his extraordinary list of statistics, it struck me at the time that there was a misunderstanding on the part of "W."—or rather between him and the informants who furnished him with the said statistics—a misunderstanding of rather a grave and awkward character in a matter of statistics,—that is to say, that when his informants meant the amount of circulation *per year*, "W." understood it as the amount of circulation *per week*. Now the last communication of "W." is calculated to prove that I was quite right in my surmises; and I shall refer only to one item and example in his letter, which will be quite sufficient. "W." tells us that, in order to establish the credit of his statistics, which put down the circulation of the *Amserau* at 100,000 *per week*, and for the sake of rebutting my statement, which affirmed that the circulation of the said paper did not amount to 4,000 *per week*, he referred the case to head-quarters, the editor of the said *Amserau*. In the last communication "W." gives as the result—"that the documents furnished by the editor of the *Amserau* prove that the average circulation of that paper was, in the year 1852, 97,225 *per week*, and in the year 1853 107,725 *per week*." Now the reader will say this is a triumphant answer; but stay, I have also before my eyes a document in black and white giving officially the statistics of the circulation of the *Amserau* for the above two years—and others, furnished and signed by the proprietor and editor of the said *Amserau*, and the same amount of circulation is given for the said years 1852 and 1853 in the documents before me as those furnished to "W.," but with this difference, that mine say "97,225 and 107,725 *per year*,"—not *per week*. The leading article of the *Amserau* for March the 5th, 1856—written officially by the proprietor and signed by the same—fortunately gives the circulation of the years in question. "In the beginning of November, 1852," says the publisher, "the circulation of the *Amserau*, as usual, was about 1,500 *per week*—the number of the subscribers did gradually increase (the war-fever coming in, &c.)—so that before the end of the next year there were 1,000 more subscribers." Now if the reader will have the kindness to multiply this 1,800 with the gradual increasing variations as above, by 52, the number of weeks in the year, he will find the approximate yearly total amount of circulation to be 97,000 and 107,000, as furnished to "W."—which he mistook, or somebody mistook, to mean *weekly* instead of *yearly*. I could go, *seriatim*, to the statistics of the other periodicals given by "W." leading precisely to the same results: so that it amounts to this, that the difference between "W." and his informants, and between him and me, and between him and the truth, is simply this,—that "W." attributes to the week and to the month what belongs to the year! It is strange how such vague and equivocal language as in the other communications quoted by "W." could impose upon any one—in which the *extent of time* is purposely concealed. Indeed, if "W." did but think rationally over the matter, he could, "à priori," see that his figures were ridiculously extravagant. But there was no intentional misrepresentation. "W." like myself, can have but one wish on this point,—to arrive at truth; and I must think that it is a matter of some consequence that the state of education in Wales should be fairly represented. Our love of country should not distort our vision. There is nothing more likely to disarm the prejudice of our English neighbours than moderation and impartiality on our own part:—it is the witness and not the advocate, much less the special pleader, that can tell upon a jury. "W." must be aware that extravagant exaggerations of a noisy class of writers, more sonorous than sound,—less profound than pedantic,—have much damaged the Celtic character. Let the "Gwir yn erbyn y byd" be

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still our motto; and even when we may possibly disagree as to measures, we should not impeach each other's patriotism. CASWALLOX.

OUR WEEKLY GOSSIP.

Mr. Ewart must again take the Public Libraries Act in hand. It must be inferred that the present Act is a failure. The direct appeal to the democracy, in public meeting assembled, has been tried long enough. A few weeks ago a London mob rejected this wholesome measure; this week a Hull mob has followed the inglorious example. The preliminaries in Hull seem to have been carefully arranged. More than 1,000l. had been voluntarily subscribed as a beginning—200l. of which, we hear, was subscribed by working men. The mayor—the recorder—all that is most respectable and intelligent in the Yorkshire port, lent aid or counsel. Yet a band of resolute and illiterate ratepayers—friends of the beer-house interests—broke into the Town Hall, and by bray, hiss, and cackle—one knows the kind of throat from which such sounds issue—compelled the mayor into proceedings most irregular, and ultimately rejected the proposition for establishing in Hull a free library. A verdict which so outrages public feeling is, for a time, irreversible. For three years Hull must bear the shame. Of course, we have no wish to impose a free library on a constituency against its will,—but we are assured that in Hull a majority of the ratepayers desire to have such an institution in their town. These citizens should tell Mr. Ewart that his Act had failed—in their case, as in many other cases—and claim the right of appealing from the turbulence of a public meeting to the sobriety of a polling-booth.

By a slip of the pen, we stated last week that Mr. Hamilton was engaged in calendaring the Scotch papers at the public offices, instead of the Irish papers. The Scotch papers—including the papers relating to Mary during her residence in England, and the important series of Border papers,—are in the efficient hands of Mr. Markham Thorpe. Mr. Hamilton has advanced some way in his work, a large number of the Irish calendars being ready for the press. Mr. Thorpe's calendars of Scottish papers are also well in hand: the papers relating to Mary will be put to press very soon. As yet, we do not hear that any one is engaged on the Foreign Correspondence.

Mr. T. D. Hardy—in answer to our appeal for an authoritative denial of the rumour that asserts State Papers are being destroyed at the Record Office—writes:—"To my certain knowledge there has not been a single State Paper, or duplicate of a State Paper, destroyed,—nor, indeed, has any document of a public nature been so treated. On the contrary, only a vast amount of old useless medical accounts has been done away with, and to these the British Museum would not have given house-room. Had there been any memoranda which could by any possibility have been useful to the biographer, or general or local historian, they would, of course, have been preserved."—Of course, the destruction of "useless medical accounts" has been turned in the imagination of an over-zealous antiquary into a demolition of State Papers. Mr. Hardy's note satisfies public vigilance on the one side, while, on the other, it explains how the false report may have arisen.

Mrs. J. C. Harris, of Regent Terrace, Penzance, obligingly sends us the following particulars about Chatterton.—"Chatterton's sister, Mrs. Newton, had a daughter who lived long enough to be engaged to a Mr. Purnell, but she died before the marriage took place, leaving to Mr. Purnell her books. Miss Newton told Mr. Purnell that Mrs. Chatterton's distress at the death of her son was so great she could not bear the sight of his papers, and burnt 'caps full' of them. This, though it will not decide who wrote the Rowley Poems, may account for no old documents being found. It may be right also to state, in contradiction of Dr. Maitland's harsh judgment of the child-genius, that Chatterton was so fond of his mother and sister, that to spare them the knowledge of his destitution he actually sent them presents bought with the money that should have

found him bread a very short time before his death. If there was pride in this, was there not also some of the love that is stronger than death? Mr. Purnell is a vinegar-maker and tobaccoist, in Redcliff Street, Bristol. I suppose him to be the nearest link to the Chattertons yet alive. He is a self-taught man of great ability, a thorough Hebrew scholar, and though more than seventy years of age, and nearly blind, he retains a wonderful memory and his former clearness of intellect, and would, I am sure, give all the information he could on the subject of Chatterton; though, I am bound to add, I believe that all to be very little more than I have mentioned, which I had from his own lips."

A Weybridge Correspondent sends us a singular illustration of popular literature and popular ideas—at a distance of half-an-hour from Waterloo Bridge. It is entitled 'Trial and Sentence of Leopold Redpath,' and is a document to make us sad, "the sadder that it makes us smile." We are assured that it is a pretty fair expression of public opinion in the class to which it is addressed.—

Alas! I am convicted, there's no one to blame—
I suppose you all know Leopold Redpath is my name;
I have one consolation, perhaps I've more,
All the days of my life I ne'er injured the poor.
I procured for the widow and orphan their bread,
The naked I clothed and the hungry I fed;
But still I am sentenced, you must understand,
Because I had broken the laws of the land.

A last fond adieu to my heart-broken wife—
Leopold Redpath, your husband's transported for life;
Providence will protect you, love, do not deplore,
Since your husband never hurtled or injured the poor.

In London and Weybridge I in splendour did dwell,
By the rich and the poor was respected right well;
But now I'm going,—oh! where shall I say—
A convict from England, oh! far, far away.

I might have lived happy with my virtuous wife,
Kept away from temptation, from tumult and strife,
I'd enough to support me in happiness to live,
But I wanted something more poor people for to give.

—This is curious as showing how much of the Robin Hood morality survives in our sturdy and honest Saxon, as well as in their Norman masters (since that is the fashionable classification of the day). We confess to a weakness for Robin, and we cannot be content to confound the bold archer with the pious and benevolent swindlers, forgers, and plunderers of the respectable classes, who live under a mask, as well as "in good style," to quote the words of a respectable witness on Redpath's trial, and write their subscriptions to charities with the same pen with which they forge. It is not very encouraging to find that the sympathies of the people with the grossest convicted fraud are to be bought with a few sacks of coals and a promise of a Christmas dinner.

Mr. J. M. Kemble has been intrusted by the Manchester Committee to form a Collection of Celtic and Anglo-Saxon Antiquities—as part of the forthcoming Exhibition of Art.—Mr. Kemble is engaged in the preparation of a work on the Archaeology of the Northern Nations, to be published, by subscription, under the title of 'Horn Ferales'—a work to be illustrated by numerous drawings from sketches by the author.

An envelope has been brought to our notice, prepared by the Messrs. Pinches, of Oxenden Street, with the initials of the new postal districts embossed. Thus, the initials W.C. on a letter indicate the post district in which the writer lives,—so that his Correspondent has only to turn the letter over to be certain of the address, and thus fall, at once and with safety, into the new postal arrangements of London.

An engineer in the United States has invented what he terms a marine locomotive, which he designs should be substituted for the present steam-boat craft, by making the bar of the boat the propelling agent, instead of paddle-wheels, or the screw at the stern. The invention consists in using two huge parallel screws in the place of the present keel, and causing them to revolve by means of steam-power, so that they shall cut their way through the water as a common screw cuts into wood. The screws are to be constructed of iron, hollow, but divided into compartments as a precaution against sinking in case of accident. It is proposed to construct the cabin of this new locomotive on frame-work elevated above the screws,

thus admitting the passage of fresh air beneath the vessel. Under these circumstances, the sanguine inventor confidently expects that his locomotive will attain a speed of thirty miles an hour.

We hear from Paris that all the Assyrian, Egyptian, Greek, and Roman inscriptions to be found on the granite and marble monuments in the Museum of the Louvre, as well as in the Imperial Library, are to be reproduced and multiplied by photography.—The celebrated inscription of Rosetta, likewise, written in three languages, which furnished Champollion with the key to the hieroglyphs, will be produced in numerous galvanoplastic copies.

Prof. Uppström, from the University of Upsala, communicates to the world of letters the interesting fact, that the ten leaves of the *Codex Argenteus* of Ulfilas, the loss of which was first discovered in 1834, have been found again. The Codex now comprises once more 187 leaves,—the same number which it contained at the time when Count Magnus Gabriel de La Gardie presented it to the Library of the University of Upsala. The leaves now still wanting amount to 143, but they were lost before 1648, when the Codex first became Swedish property. The photographic reproduction of the Codex, by Dr. Leo, of Berlin, has been reported to the readers of the *Athenæum* some time ago. A new and valuable edition of it, with a translation in Greek and Latin, notes, a vocabulary and an historical introduction, has just been published by Prof. Massmann of Berlin, —'Ulfilas, die heiligen Schriften des Alten und neuen Bundes in gothischer Sprache, mit gegenüberstehendem griechischen und lateinischen Text, Anmerkungen, Wörterbuch und geschichtlicher Einleitung von H. F. Massmann.'

A new chart of the Caspian Sea, drawn by Iwatschinsow, Russian Navy, has recently been published at St. Petersburg. It is founded on the observations of the special commission, sent by the Russian Government to investigate into the soundings and to survey the coasts of this important inland sea. According to these observations, the Caspian Sea (gulph and bays included) comprises an area of 352,000 square wersts; its greatest length is 650, its greatest breadth 300 German miles.

The new building for the reception of the Art-treasures in Manchester is progressing rapidly towards such completion as will enable the painters and decorators to commence their labour. The interior, consisting of a central nave and side aisles flanked by large lateral halls, with frequent openings of communication, appears ample in space, handsome in proportion, and satisfactory as regards its light (the last the main point). Small invention (as we pointed out when we reported on the exhibited design), however, has been attempted, nor is there any ornament ventured, beyond initial ciphers in the angle of junction formed by the columns with the waggon roof. So simple, indeed, is the interior as to warrant repetition of a question asked with reference to the Brompton receptacle—whether, or why, something of Art and fancy should not be attempted, when the thing to be produced is a casket for specimens of fancy in Art. The jewels, we know, are first in honour—the casket afterwards;—but the mighty men of old carved and chased, and enamelled their jewel-chests,—the reliquaries in existence showing this idea in its most elaborate development.—Is there not now some peril of our becoming prosaic and meagre, the excuse being the rapidity, convenience, and cheapness of this novel iron-and-glass architecture? Outside the building, some attempt at design will be seen in the screen of two-coloured brickwork, with a retreating centre, which adorns the grand front,—but this has small importance of scale, or novelty of feature.—A few hours spent in Manchester, by any one who has not visited that town for some years past, will agreeably convince the traveller that our speculations are not wholly Quixotic—since he must thereby learn how far the manufacturing gentlemen of England have "shot ahead" of their fathers in architectural luxury. We were reminded of this last year by the stately and ornate blocks of new building in which the traders at

Bradford warehouse their woollens,—and Manchester is full of similar examples, on a grander scale. The cotton princes may not make a second Nuremberg of their remarkable city; but they have already done much in transforming it from its old aspect as an assemblage of huge cubical brick prison-houses,—over which the brooding cops of smoke (the smoke not yet transformed) used to cast a grey horror of unspeakable hideousness. Especially welcome, in such a Cimmerian atmosphere, are all the buildings in which cheerful red brick, faced with stone, has been the material used. Especially curious is a vast new pile behind the Infirmary, where the disproportions of the several stories and window orifices (no doubt dictated by the convenience of internal arrangement) are glaring and improbable-looking enough to gladden the hearts of the Mediævalists. We recollect nothing stranger to the eye,—except it be that new building in Hamburg, which is built on the perverse purpose of being irregular. Taste must surely come, when the will is so hearty, as in Manchester.—Taste has come, so far as its new public room, the Free-Trade Hall, may be accepted as sign of the times. This, we venture to assert, is the handsomest room, at the price which we are assured its erection cost, existing in England,—one of the handsomest rooms to be found anywhere, without reference to cost. The interior is excellent, and especially for those to whom airiness and easy circulation are an essential for every room to which crowds are invited. With the style, which recalls some of the Renaissance work to be met with in Venice, the public is already acquainted.

THE FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY is NOW OPEN, at the Gallery of Painters in Water Colours, 5, Pall Mall East.—Morning, 12; Evening, 6d.

MR. ALBERT SMITH'S MONT BLANC, BADEN, UP THE RHINE, and PARIS, is NOW OPEN EVERY EVENING (except Saturday, at Eight o'clock.—Stalls, 3s. Area, 2s.; Gallery, 1s. Stalls can be secured at the Box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge.—The Morning Representations take place every Tuesday and Saturday, at Three o'clock.

RUSSIA, ITS PALACES and ITS PEOPLE.—GREAT GLOBE, Leicester Square.—A new and marvellous DIORAMA, in forty immense Tableaux, of RUSSIAN SCENERY, with novel scenic effects, and the Sites and Scenes of the memorable Events of the late Campaign.—The Ural Mountains.—Nijni Novgorod during the Fair.—Panorama of St. Petersburg and Moscow.—Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory Lecture at Three and Eight. Admission to the whole Building, 1s.

MR. W. S. WOODIN'S OILS of ODDITIES, with new Costumes and various Novelty vocal and characteristic, every Evening (Saturday excepted), at Eight. A Morning Performance every Saturday, at Three. Private Boxes and Stalls may be secured, without extra charge, at the Box-office, POLYGRAPHIC HALL, King William Street, Charing Cross. The Hall has been entirely re-decorated.

MISS P. HORTON'S POPULAR ENTERTAINMENT, at the GALLERY of ILLUSTRATION, 14, Regent Street.—Mr. and Mrs. REED (late Miss P. Horton) give their ILLUSTRATIONS, with an entirely new and original system of Entertainment, at Eight o'clock. A Morning Performance every Saturday, at Three o'clock.—Admission, 3s. and 1s.; Stalls, 3s. May be secured at the Gallery, from 11 till 4; and at Cramer, Beale & Co., 201, Regent Street.

GENERAL TOM THUMB, the AMERICAN DWARF, REMOVED from Regent Gallery.—Famously thirteen years ago by Her Majesty and the Royal Family—crowded House—and identified by hundreds who knew him intimately at that time.—EXHIBITING EVERY DAY and EVENING, previous to visiting Russia, in the beautiful PRINCE OF WALES BAZAAR, 50, Regent Street, near Conduit Street, from 11 to 1. 2. 3 to 5, and 7 to 9 o'clock. He is beautifully proportioned, and the Smallest Man alive. His performances are remarkably talented and enchanting. New Characters, Costumes, Songs, Dances, Statues, &c. The General continues to wait on the nobility and gentry at their residences on due notice. His Miniature Equipage promenades the streets daily.—Admission, 1s., regardless of age; Stalls, 3s.; and Children, Half-price.

DR. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—OPEN for Gentlemen only, from 10 till 10. Containing upwards of 1,000 Models and Preparations illustrating every part of the Human Frame in Health and Disease, the Races of Men, &c. Lectures are delivered at 12, 2, 4, and half-past 7, by Dr. Searles, F.R.S., and at a Quarter-past 8 p.m., by Dr. Kahn. Admission, One Shilling.—Catalogue, containing Lectures as delivered by Dr. Kahn, gratis.

ROYAL POLYTECHNIC.—On Monday, February 3, at Eight, the First of the Tenth Course of Lectures to the Industrial Classes, by J. FAIRBANKS, Esq., on "TRANSPORTATION, or the TICKET-OF-LEAVE SYSTEM."—New Lecture by J. H. PERREN, Esq., on "OPTICAL ILLUSIONS," with very curious Experiments, every Wednesday and Friday, at Three and Eight.—Lecture by G. A. COOPER, on "PRIESTLEY'S PATENT PIANOFORTE."—Entire NEW SERIES of DISMISSIVE VIEWS, illustrating the "TRAVELLER'S PORTFOLIO," daily, at Two.—Second and most costly Series of Dissolving Views, illustrating BLUE BEARD, with humorous and original description by LEICESTER BUCKINGHAM, Esq., daily, at Four and Nine.—Re-engagement of ADOLPH FAIRBAIRN, Esq., and the Misses BENNETT for their Scottish Musical Entertainments, every Tuesday, Thursday, and Saturday Evenings, at Eight.—Admission to the whole, 1s.; Children and Schools, Half-price.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—Jan. 7.—Col. Portlock, R.E., President, in the chair.—Messrs. J. D. Rigby, W. Pearce and W. H. Baily were elected Fellows.—The following communications were read:—"On the *Dichodon cuspidatus*," by Prof. Owen.—"On a Fossil Ophioid from Karabournou, Salonica Bay," by Prof. Owen.—"On some additional Cambrian Fossils from the Longmynd," by J. W. Salter, Esq.—"On some Species of *Acidaspis* from the lower Silurian Beds of the South of Scotland," by Prof. W. Thompson.—"On Two Silurian Species of *Acidaspis* from Shropshire," by J. W. Salter, Esq.

SOCIETY OF ANTIQUARIES.—Jan. 22.—Edward Hawkins, Esq., V.P., in the chair.—Señor Uribeocha exhibited a number of photographs of idols and other objects discovered in New Granada.—The Abbé Cochet communicated an account of the discovery of the grave of a young Frankish warrior, on which remarks by Mr. Wylie were read.—The reading of the Letter of Elizabeth, Queen of Bohemia, to Sir Edward Nicholas was continued.

STATISTICAL.—Jan. 20.—Col. Sykes, V.P., in the chair.—Messrs. C. Buxton, J. H. James and C. J. Muller, were elected Fellows.—M. W. G. Lumley read a paper entitled 'Account of a Banking Company, entitled L'Union du Crédit de Bruxelles.'

LINNEAN.—Jan. 20.—Prof. Bell, President, in the chair.—Major-Gen. Sabine; C. W. Dilke, Esq.; W. V. Guise, Esq.; W. H. Harvey, M.D.; A. Sinclair, M.D.; and G. H. Polybank, Esq., were elected Fellows.—The following papers were read:—"Notice of the Mechanism of the Stomach of the Crustacea," by T. H. Huxley, Esq.—"Note on *Spiranthes gemmipara*," by Prof. Lindley.—"Contributions to the Orchidology of India, No. 1," by Prof. Lindley. The present paper was the first of a series of intended communications on the Orchidaceous plants of India. The most unexpected fact brought out by the examination of the great mass of materials in the author's hands is this: that certain of the species are found to have a most extensive geographical range. Hitherto it had been believed that these plants were extremely local, such being probably the case with epiphytall species, but it has proved the reverse with the terrestrial ones, the range of some of which turns out to be as wide as that of the most ubiquitous species belonging to other natural orders.—"Note on the Exhibition of Fungi in Cases," by the Rev. H. H. Higgins. The author stated that he had filled a case in the Museum of the Royal Institution of Liverpool with arranged specimens of fungi, numbering about 250 species, found in the neighbourhood of Liverpool, and illustrating the principal families and genera. The specimens, without pressure, retained in many cases their natural form and colour. This was the only series exhibited to the public in England, so far as known to the author—whose object was to attract more attention to these plants.

ENTOMOLOGICAL.—Jan. 26.—Anniversary Meeting.—W. W. Saunders, Esq., President, in the chair.—Messrs. Wollaston, Pascoe, Grut and Dr. J. E. Gray were elected Members of Council in the room of Messrs. J. Curtis, J. W. Douglas, F. Smith and J. O. Westwood. Mr. W. W. Saunders was re-elected President; S. Stevens, Esq., Treasurer, and Messrs. E. Shepherd and E. W. Janson, Secretaries.—The abstract of the Treasurer's accounts, as furnished by the auditors, showed a larger balance in hand than on any former occasion.—The President delivered an address on the general progress of the science of entomology and the affairs of the Society.

METEOROLOGICAL.—Jan. 27.—S. C. Whithead, V.P., in the chair.—The following gentlemen were elected Members:—M. J. Johnson and C. Cry, Esqrs.—The following papers were read:—"On the Determination of the Mean Temperature of every Day, as deduced from the Observations

taken at the Royal Observatory, Greenwich, during the Forty-three Years ending 1856," by J. Glaisher, Esq. This paper has for its object the determination of the true distribution of heat over the year, and is based upon an extensive series of observations taken at the Royal Observatory. In order to obtain a correct determination of the mean daily temperature of each month, necessary to the proposed object, the author, at the commencement of his paper, explains how he has divided the series into groups, according to the time of observation, and applied the necessary corrections calculated from his 'Tables of Diurnal Range,' published in the *Philosophical Transactions* for 1848. The mean value for every day is then determined for all the years, the results laid down on a diagram, and a curve line made to pass through the points, and in this manner the adopted mean temperature is found. The author concludes his paper by observing, that there are periods of some duration which are very remarkable on account of the difficulty of assigning a physical cause. Starting from the lowest temperature in January, they increase to the end of the month, when there is a slight variation, till the 15th of February. From this they again increase (with the exception of four days in the beginning of March) till the 10th of May, when other four days of cold follow. After this period the temperature may be said steadily to rise till the end of July (the temperature during the month of July only differing a few tenths of a degree), when it attains its maximum temperature. From this time the decline of temperature is very regular till the end of November, when a sudden and considerable increase takes place; after which it decreases to the end of the year. In January the mean temperature of the coldest day was 10°·7 on the 20th of the year 1833; the mean temperature of the hottest day was 52°·7 on the 24th of the year 1834. In February the mean temperature of the coldest day was 12°·6 on the 9th of 1836; the mean temperature of the hottest day was 55°·0 on the 9th of 1831. In March the mean temperature of the coldest day was 22°·1 on the 13th of 1845; the mean temperature of the hottest day was 58°·6 on the 31st of 1815. In April the mean temperature of the coldest day was 27°·8 on the 1st of 1836; the mean temperature of the hottest day was 63°·2 on the 25th and 26th of 1821. In May the mean temperature of the coldest day was 36°·2 on the 3rd of 1832; the mean temperature of the hottest day was 72°·4 on the 15th of 1833. In June the mean temperature of the coldest day was 45°·0 on the 7th of 1814; the mean temperature of the hottest day was 76°·1 on the 13th of 1818. In July the mean temperature of the coldest day was 47°·7 on the 20th of 1836; the mean temperature of the hottest day was 79°·1 on the 15th of 1825. In August the mean temperature of the coldest day was 43°·2 on the 31st of 1833; the mean temperature of the hottest day was 75°·3 on the 1st of 1825. In September the mean temperature of the coldest day was 40°·7 on the 28th of 1824; the mean temperature of the hottest day was 73°·5 on the 2nd of 1824. In October the mean temperature of the coldest day was 28°·4 on the 29th of 1836; the mean temperature of the hottest day was 64°·5 on the 5th of 1834. In November the mean temperature of the coldest day was 23°·4 on the 24th of 1836; the mean temperature of the hottest day was 59°·7 on the 2nd of 1834. In December the mean temperature of the coldest day was 18°·4 on the 24th of 1830; the mean temperature of the hottest day was 54°·9 on the 8th of 1848.—A paper by M. André Poey, Director of the Meteorological Observatory, Havanna, 'On Certain Curious, still Authentic, Effects of Lightning, together with a Theoretical Explanation of the same.' M. Poey divided his paper into four heads:—Firstly, he considered the physico-mecanic of Franklin, which he thinks ought to be retained as being a purely mechanical fusion, when heat has not any action. So lightning in some cases has the property of reducing solid bodies to ashes or to pulverization—even the human body—without there being any signs of heat; thirdly, on the inflammation of combustible bodies; and, lastly, M. Poey spoke of the effect of lightning on

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paralysis, in some cases of its curing, and in others of its causing that disease.—A Communication was received from Capt. Washington, of the Hydrographic Office, on some observations taken on the east and north coasts of Australia, and the Malayan Archipelago, by Lieut. Chimmo.

SOCIETY OF ARTS.—Jan. 28.—W. G. Armstrong, Esq., in the chair.—The paper read was, 'On the Application of Machinery in the War Department,' by Mr. John Anderson, Inspector of Machinery, Royal Arsenal, Woolwich. During the last few years, important improvements have been made in the manufactories of the War Department. Up to a recent period the work was performed by hand labour. The simple statement that there are now 68 steam-engines, with a nominal power equal to 1,170 horses, giving motion to 16,540 feet of shafting, 18 steam hammers, and 2,773 machines of various descriptions, will afford some notion of the extraordinary effort which has been made to render several establishments thoroughly efficient and fitted for any emergency.

INSTITUTE OF ACTUARIES.—Jan. 26.—W. B. Hodge, Esq., V.P. in the chair.—Mr. W. S. Bell was elected an Associate.—Mr. Hardy, V.P., read a paper entitled 'An Investigation into the Proper Method of Valuing an Annuity forborne during the whole Period of Life.'

MEETINGS FOR THE ENSUING WEEK.

- Mor.** Entomological, 8.
Royal Institution, 2.—General Monthly Meeting.
Tues. Institution of Civil Engineers, 5.
 — Horticultural, 2.
 — Linnean, 8.
 — Chemical, 8.—'On the Use of the Prism in Qualitative Analysis,' by Dr. Gladstone.—'On the Adulteration of Bread,' by Mr. Hadow.
 — Royal Institution, 3.—'On the Sense of Hearing,' by Prof. Huxley.
Wed. Society of Arts, 8.—'Experiments with Silkworms, with a view to Improve the present Silk Yielding in Bengal,' by Mr. Eschford.
 — Geological, 8.—'On the Formation of Rock-basins,' by Mr. Cleghorn.—'On the Copper Mines of Namagundland, South Africa,' by Dr. Rudwick.
Thurs. Zoological, 3.—General.
 — Artists and Amateurs' Conversazioni, 8.
 — Philological, 8.
 — Photographic, 8.—Anniversary.
 — Society of Antiquaries, 8.
 — Royal, 8.—'The Bakerian Lecture, 'Experimental Relations of Gold (and other Metals) to Light,' by Prof. Faraday.
 — Royal Institution, 3.—'On Sound,' by Prof. Tyndall.
Fri. Archaeological Institute, 4.
 — Royal Institution, 8.—'On Chromatic Phenomena exhibited by Transmitted Light,' by Dr. Gladstone.
Sat. Asiatic, 5.
 — Royal Institution, 3.—'On Successive Lands and Seas,' by Prof. Phillips.

FINE ARTS

Epochs of Painted Vases: an Introduction to their Study. By Hodder M. Westropp, Esq. Walton & Maberly.

This is a handbook for all who love the old red vases, with the dance of black figures round them. It will be useful in London, indispensable in Naples.

The vase that held a dead Greek's ashes was a treasure of Art, because it contained the dust of a dead artist. Our tombs are stone boxes, because they are intended to contain colder-blooded and more "beefy" men. The race-cup vase, the spikenard vase, and the vase that glowed with the wine of Cyprus were buried with the rose-crowned athlete, —the lover of the strong and beautiful, who hissed at Socrates, and threw in the shell to exile Aristides. Of these vases Mr. Westropp writes with a Grecian fondness, and his book deserves to be read by all who still admire the fickle people of Achaia and the horse-taming tribes of Thessaly.

Of previous writers on this subject, Mr. Westropp says:—

"They were known for the first time in the seventeenth century; Lachaise published some of them in his *Museum Romsium*, in 1699; Beger and Montfaucouin imitated his example; Dempster subsequently wrote on them more fully; Gori, Buonarroti, and Caylus, added some general observations to those of Dempster; Winckelmann could not omit them in his immortal work on the history of Ancient Art, and modified, by the accuracy of his observation, the theories of his predecessors. Lastly, the beautiful collection of Sir William Hamilton, published by Hancoville in 1796, brought them more fully into public notice; Passeri still supported after him the Italian opinion in regard to the origin of these vases; Tischbein, Boettiger, and Millin declared themselves of the same opinion as Winckelmann; and the study of these beautiful objects confirms it at the present day in every respect."

The old term, Etruscan vase, is an absurdity: for the red-earth vases are found all over Greece, and even in Sicily. Of the various Ceramic theories, the author says:—

"The variety of opinions with regard to the origin of these vases, has produced a similar diversity with regard to their denomination. To that of Etruscan Vases succeeded that of Greek Vases, still too general; Visconti wished to name them Graeco-Italian; Ardit, Italo-Greek; Lanzi, Campanian; Sicilian; Athenian, according as they were found in Campania, Sicily, or at Athens; Quatremère de Quincy, Ceramographic Vases (of painted clay); and Millin, Painted Vases in general, adding the name of the place where they were discovered."

The uses of the red vases were manifold: they held wine, water, and oil; they were used for mixing and tempering wine, for holding ointments and perfumes, and for drinking-cups. The real Etruscan vases are known by sure and certain signs.—

"Vases, the Etruscan origin of which cannot be disputed, have been found at Volterra, Tarquinii, Perugia, Orvieto, Viterbo, Acquapendente, Corneto, and other towns of ancient Etruria. The clay of which they are made is of a pale or reddish yellow, the varnish is dull, the workmanship rather rude, the ornaments are devoid of taste and elegance, and the style of the figures possesses all those characteristics already assigned to that of the Etruscans. The figures are drawn in black on the natural colour of the clay: sometimes a little red is introduced on the black ground of the drapery. It is by the subject chiefly that the Etruscan vases are distinguished from the Greek vases. In the former, the figures are in the costume peculiar to ancient Italy; the men and the heroes are represented with their beards and hair very thick; the gods and geni have large wings; we may also observe divinities, religious customs, attributes, manners, arms and symbols, different from those of Greece."

Of the Greek vases, Mr. Westropp says:—

"They are made of a very fine and light clay; their exterior coating is composed of a particular kind of clay, which seems to be a kind of yellow or red ochre, reduced to a very fine paste, mixed with some glutinous or oily substance, and laid on with a brush; the parts which are painted black have all the brilliancy of enamel. The colours being laid on in a different manner in the earlier and later vases, has caused them to be distinguished into two general classes. In the earlier the ground is yellow or red, and the figures are traced on it in black, so as to form kinds of silhouettes. These are called the black or archaic vases; they are generally in an ancient style; their subjects belong to the most ancient mythological traditions, and their inscriptions to the most ancient forms of the Greek alphabet, written from right to left, or in bichromatic phedon. The drapery, the accessories, the harness of the horses, and the wheels of the chariots, are touched with white. At a later period, the whole vase was painted black with the exception of the figures which were then of the colour of the clay of the vase; the contours of the figures, the hair, drapery, &c. being previously traced in black. There are, then, two general classes of Greek vases, distinguished by the figures, which are black or yellow. They are in general remarkable for the beauty and elegance of their forms. There is a great variety in their sizes; there are some several feet high and broad in proportion, there are others not higher than an inch. The subject is on one side of the vase; sometimes it occupies the entire circumference, but more generally it is one side alone (called in Italy the *parte nobile*), and then there is on the reverse some insignificant subject, generally two or three of old men leaning on a stick, instructing a young man, or presenting him with some instrument or utensil; a bacchante scene is sometimes represented on the reverse. Some vases have been found with two subjects on the sides of the vase. On some of the finest vases, the subject goes round the entire circumference of the vase. On the foot, neck, and other parts are the usual Greek ornaments, the Vitruvian scroll, the Meander, Palmetto, the honeysuckle. A garland sometimes adorns the neck, or in its stead a woman's head issuing from a flower. These ornaments are in general treated with the greatest taste and elegance. Besides the obvious difference in the style of the vases, there is a remarkable difference in the execution of the paintings. They are not all of the highest merit, but the boldness of the outlines is generally remarkable on them. They could be executed only with the greatest rapidity, the clay absorbing the colours very quickly, so that if a line was interrupted, the joining would be perceptible."

The subjects represented on vases are of three classes:—

"1, Mythological subjects; 2, Heroic subjects; 3, Historical subjects. The *Mythological* subjects relate to the history of all the gods, and their adventures in human form are reproduced on them in a thousand shapes. It requires a deep and intimate knowledge of Greek mythology, in order to explain the different subjects. The greater part of the paintings of the vases are relative to Bacchus, his festivals and mysteries. On them we see depicted his birth, childhood, education, all his exploits, his banquets, and his games; his habitual companions, his religious ceremonies, the lampadophore brandishing the long torches, the dendrophore raising branches of trees, adorned with garlands and tablets; the initiated preparing for the mysteries; lastly, the ceremonies peculiar to those great institutions, and the circumstances relative to the family and domestic life. The *Heroical* subjects, which are far more numerous than the mythological, represent the deeds of the heroes of ancient Greece: Hercules, Bellerophon, Cadmus, Perseus and Andromeda, Acteon, Danaus, Medea, the Centaurs, the Amazons, &c.; the myth of Theseus was also the con-

stant theme of the artist. The *Historical* subjects begin with the war of Troy. Painters, as well as poets, found in this event a vast field to exercise their talents and their imagination. The principal actors in this memorable drama appear on the vases. The principal scenes of the Trojan war are depicted; but we must remark, that the historical subjects do not extend to a later period than that of the Heracleidae. We may consider, as belonging to the class of historical vases, those with paintings relative to public and private customs; those representing games, repasts, scenic representations of combats of animals, hunting, and funeral subjects."

About the purposes for which they are employed, the author says:—

"As to the uses of these vases, there have been a variety of opinions; but a careful examination of a great number of vases would lead us to suppose that many were, doubtless, articles of household furniture, for use and adornment, such as the larger vases, destined, by their size, weight, and form, to remain in the same place, while others, of different sizes and shapes, were made to hold wine and other liquids, unguents, and perfumes. It is evident that they were more for ornament than use, and that they were considered as objects of art for the paintings seem to have been executed by the best artists of the period. Those with Panathenæic subjects were probably given, full of oil, as prizes at the national games. Others may have been given at the palestric festivals, or as nuptial presents, or as pledges of love and friendship; and these are marked by some appropriate inscription. We find that they were also used in the ceremonies of the Mysteries, for we see their forms represented on the vases themselves: Bacchus frequently holds a cantharus, Satyrs carry a diota. A few seem to have been expressly for sepulchral purposes. Some have supposed that these vases were intended to hold the ashes of the dead; but this could not have been their use, for they are only found in tombs in which the bodies have been buried without being burnt. The piety of the relations adorned the tomb of the deceased with these vases, together with his armour and jewellery, which they had prized most in life."

The manufactories were in many still known places.—

"The first manufactories of these vases are supposed to have been established as far from the shores of the sea, as in Sicily, Calabria, Campania, and Etruria. The vases of more ancient style, with black figures, are more frequently found at these places. At a later period, manufactories were established more in the interior of the country, on plains and on hills, as at St. Agata de Goti, in La Puglia, in Basilicata, and near Naples. Among judges, the vases most to be preferred are those which are of the manufacture of Locri in Calabria, of Agrigento in Sicily; those of Cuma, of Capua, and of Nola in Campania; and those of Veii and Canino in the Roman States. In those places where manufactories were established at a later period, many excellent vases with beautiful compositions have been frequently found, but not in that simple and elegant style which was peculiar to the Greeks. Several imitations have been made of ancient vases, either through a love of art or for the purpose of deceit, the first may be considered praiseworthy, as it has contributed considerably to bring to perfection modern pottery; the second as highly censurable, for even experienced connoisseurs have been deceived. Pietro Fondi, who had established his manufactories at Venice and at Corfu, was remarkable for his success in this kind of deceit. The family Vasari, at Arezzo, manufactured vases of this kind; there are several of them in the gallery at Florence."

In the following careful way, the writer sums up his judicious estimate of the marks of the various epochs of Art:—

"*Early or Egyptian.*—The ground is of a pale yellow, on which the figures are painted in black or brown. These consist chiefly of animals, such as lions, rams, stags, swans, cocks, sphinxes, and other chimeras, arranged in several bands round the vase. Borders of flowers also, and other ornaments run round them. Human figures are rarely met with. This style has been termed Egyptian, in consequence of its obvious resemblance to that rigid style of art peculiar to Egypt. The inner outlines of the figures are traced in the clay with a pointed instrument. In consequence of these vases exhibiting animals not natives of Italy, and as the clay of which they are made has been in vain sought for in Italy, some have been led to infer that the vases of this epoch found in Italy have been imported by the Greeks. The date generally assigned to them is between B.C. 600 and 530.

"*Archaic Greek.*—In this style, the figures are black on a red ground. The design is stiff, hard, and severe; yet at times there is a degree of spirit evinced, evidently indicating a progress in the development of the art. The scenes represented are taken from the Hellenic Mythology. The class of subjects is, however, numerous, for we find some of Dionysiac character. Another is Panathenæic, of which there is a remarkable specimen, representing Minerva brandishing her lance, which, from the inscription it bears, is supposed to have been given as a prize in the public games. They are generally supposed to have been made previous to the year B.C. 430.

"*Severe or Transitional.*—In the vases of this class, the figures are red on a black ground. White is seldom used. Although the colour of these vases and their figures present a striking contrast to those of the first two classes, yet the character of their designs vanishes and gives way to the beautiful, so that they might be ranked in the fourth class. The hardness and violence of movement so striking in the archaic vases gradually disappear, and make way for a calm and severe dignity. The artists, however, did not yet work with perfect freedom, and the designs are rather stiff. The subjects represented are the same as those on the vases of the second class. The forms of the vases have something

more elegant than those of the second class, although they present great variations in style and size. They occur most frequently in Etruria and at Nola; they contain inscriptions in characters of a middle kind between the archaic mode of writing and the latter one. The period commonly assigned to works of this class, is from A.C. 400 to 430.

"*The Beautiful, or Greek.*—This style is the perfect development of the former, all severity and conventionalism which distinguishes the earlier styles, having entirely disappeared. The distinguishing characteristics of this style are elegance of form, fineness of material, brilliancy of varnish, and exquisite beauty of design. The predominating subjects are Greek myths, or representations of Greek manners; but scenes connected with the worship of Demeter and Dionysos are of frequent occurrence. The most common form of the vases of this kind, is that of the slender amphora, the round hydria, and the crater. Vases of this style appear to belong to the period beginning with the year A.C. 400. They are seldom found in Etruria, and the most frequently in Nola, Sicily and Attica.

"*Decadence.*—This class of vases is rarely found in Etruria, but abundant in the Greek colonies of Italy, especially in the districts of Puglia and Basilicata. Like the last class, it has yellow figures on a black ground, but differs widely in style. The vases are often of enormous size, and exaggerated proportions."

These vases are found ranged round the skeleton, or hung on bronze nails round the walls of their dead owner's tomb. They are generally covered with a calcareous white earth, which can be removed by *aqua-fortis*.

FINE-ART GOSSIP.—A new school of Art has been opened in Sheffield. A new building, extremely commodious, has been erected in the town at a cost of more than 7,000*l.*—of which large sum 5,500*l.* have been raised by the citizens, partly in direct subscriptions, partly from the proceeds of a bazaar. Mr. Cole, of the Department of Science and Art, gave, at the inaugural meeting, some details about schools of the same kind in various parts of the country—which may surprise our readers. "The Exeter School," Mr. Cole said, "was founded some two or three years ago, and, though the population of that town was only 40,000, the average number of students coming up for examination from the various parish schools and schools of other denominations was no less than 835; and in the Exeter School of Art there were besides, 190 students. In Cheltenham, with a population of only 35,000, the number of Art-students from all the schools is 1,350; in Chester they have 1,200 students from the public schools; and in Worcester nearly 500. But in Manchester, which was an old school, and where there was a population of 300,000, he was sorry to say they had only 230 students from the parish schools. In Sheffield, with a population of 135,000, the number was only 18. The official returns would shortly be printed and published to the whole world." From this statement the public will infer that Manchester is indifferent and Sheffield dead to the influence of Art. But the Manchester Exhibition—on which great labour and a great sum of money are being at this moment expended—seems to contradict the inference as regards the first:—and the Hall of Art, in which Mr. Cole's statements were made, seems to contradict it as regards the second. We presume there must be a way of reconciling the literal statement with the visible facts, though we do not ourselves see it.

The first of the pleasant meetings of the Hampstead *Conversations* was held on Wednesday evening last week, in defiance of snow and frost. The remaining meetings of the season are advertised for February 18, March 18, and April 29.

On Thursday, next week, the Artists and Amateurs will hold their first gathering for the season in Willis's Rooms.

A collection of water-colour drawings of the English school, including many exhibited works, the property of a gentleman resident in the north of England, has been sold by Messrs. Foster. We subjoin the prices of some of the best specimens.—G. Cattermole, The Windmills, with Don Quixote and Sancho Panza, 14*l.* guineas.—J. D. Harding, View on the Rhine, the subject engraved in the Waverley novels, 16 guineas.—J. W. Topham, Little Nelly in the Churchyard (Dickens), 56 guineas.—J. Absolon, The Hay-field, with the companion picture, The Harvest-field, 42 guineas.—Brochart, The Mirror, a pastel of a pretty woman, with the companion, a pastel, 25 guineas.—Walter Goodall, The Dame's School, the engraver's draw-

ing from the picture in the Vernon Gallery, by Webster, 21 guineas.—The Fall of Clarendon, the engraver's drawing from the picture by Ward, 20 guineas.—W. Hunt, Fruit, &c., an exquisite drawing, 49 guineas.—D. Macleise, The Sisters, 26 guineas.—Turner, The Falls of Terni, an early specimen, 21 guineas.—Turner, Tivoli, in his second style: part of this landscape is introduced in the Mercury and Argus, 21 guineas.—Louis Haghe, The Chapel of the Virgin in the Cathedral at Liège, 23 guineas.—Herbert (1838), Scene from Lord Byron's Poem of 'Beppo,' 54 guineas.—Frederick Tayler, The Sportsman's Return, 32 guineas.—Copley Fielding, A Landscape, 49 guineas.—Walter Goodall, The Twins, 22 guineas.—Harding (1851), Rural Landscape, with Gipsies in the foreground, 26 guineas.—Turner, A View of the Village of Flübien, on the East Side of Lake Uri, an important drawing in his late manner, 125 guineas.—W. Hunt, Grapes, Pear, &c., on a moss ground, a capital drawing, 64 guineas.—J. H. Watt, The Pets, the engraver's drawing from the picture by Sir Edwin Landseer, 32 guineas.—F. R. Pickersgill, The Arrival of Desdemona at Cyprus ('Othello'), 21 guineas.—D. Roberts, R.A., (1832), Heidelberg, with the Valley of the Neckar, the subject engraved in 'The Pilgrims of the Rhine,' 40 guineas.—D. Roberts (1832), Ehrenbreitstein, with Coblenz and the junction of the Rhine and Moselle, the companion, 23 guineas.—D. Roberts, R.A. (1832), The Drachenfels, a sparkling drawing, with the companion, The Mill at Bruges, 30 guineas. The whole collection realized nearly 2,000*l.*

Herr Rosenthal, a pupil of the sculptor Rauch, at Berlin, is mentioned by the German Art-journals with praise: especially for the representation of animals, it is asserted, the young artist displays a remarkable talent; and a group in bronze which he has just finished, a lion scared from his prey, is universally admired. The king of the desert has thrust his talons into the flanks of an antelope, which lies at his feet; a distant noise seems to rouse him; threatening, and his mouth wide open, he looks forward, while the muscles of the side and the back contract themselves, as if preparing to make a leap against the disturber. The whole composition shows a minute and delicate observation of the character and nature of the represented animals. A similar group by Herr Rosenthal, a lynx throwing himself on a deer, is in progress.

A friend writes from Naples:—"Two or three months since I sent you some notices of the works of one of our principal sculptors, Tito Angellini. In this article I invite your attention to the works of Ernesto and Antonio Cali. In this family there are three sculptors and one painter. The uncle, Cavaliere Antonio Cali, is now executing by royal order a colossal statue of Madonna della Pace, which is to be erected in the Largo Capella. It was originally intended for the Largo della Carità, in commemoration of the fact that the last shot was fired there in the revolution of 1848. The square, however, being deemed too small, its destination has been changed. The statue measures 12*1/2* palms in height, and is made of the finest Carrara marble. It stands on a globe; and the idea is, that the Madonna has just descended from heaven, where she has been to pray for peace upon earth. In her right hand, which is a little extended, she bears a palm branch, whilst her left hand rests upon her heart. The figure is draped, with a mantle and a tunic, which fall easily and gracefully; and the expression of the face is one of great sweetness and dignity. The work has already been sixteen months in hand. In the month of December last the foundation stone was laid and the site blessed where the statue is to be placed. In Cali's studio there is also a colossal figure of St. Francis, which is being executed for a new church in course of erection at Gaeta, and a Hecate to which I am informed the following interesting history attaches. In the same year that the Crystal Palace was opened H.R.H. the Count of Aquila visited England. Her Majesty one day expressed her surprise or regret that Neapolitan Art was not represented. The Prince, jealous of the honour of his country, promised to supply the omission,

and on his return to Naples confided to Cali the delicate task of conceiving and executing something worthy of his country. The 'Hecate' is the result. She is reposing within the crescent moon. Her right hand grasps one horn, whilst the left falls over her body and rests on her right leg. A light veil just touches her shoulders, and surrounding the body, falls on her right leg. The lower part of the crescent moon is embedded in clouds. The face of Hecate—which is very beautiful, and is turned towards the spectator—is falling on her right shoulder. She sleeps. Do not wake her! I hear now that orders have been given to suspend the work—royal courtesies must cease. Among other figures not yet executed is a group of Venus and Adonis, Cain and Abel, and an angel for the Church of the Jesuits. Leda and the Swan has already been executed for the Count of Aquila. Cavaliere Cali also executed the two colossal figures of Charles the Third and Ferdinand the First, which were erected last year with much ceremony in Palermo. The nephew, Ernesto Cali, is now completing a monumental figure which, as it is intended for erection in a church in England, deserves to be mentioned. It is in memory of the beautiful Lady Victoria Susan Talbot, who died in Naples last summer. The figure reposes on a Pompeian couch, in the same attitude in which it lay after death. In her hands she holds a bouquet of lilies, emblems of purity. About the middle of the couch, also in alto-rilievo, is a cross, and lower down near the foot is a candelabrum. The folds of the drapery are easy and natural, and the composition good. The bust of Lady Victoria, which is to surmount the monument, is said to be a great likeness, and is very beautiful. This work, whilst it reflects credit on the taste and execution of Ernesto Cali, will be a valuable addition to our collection of Ecclesiastical Art in England. Cali's name is not unknown in England; and in Naples he carried off the great gold medal at the Exhibition of 1855 for a figure in silver of St. Rocco, now deposited in the Cathedral."

MUSIC AND THE DRAMA

MUSICAL UNION SOIREE.—TUESDAYS BEFORE EASTER, March 3, 17, and 31.—Willis's Rooms.—Subscription, One Guinea. Classical Chamber Music, Instrumental and Choral, will be given by first-rate performers, and a select choir. The Eight Matinees, as usual, will take place after Easter, and Members desirous to subscribe are required to give notice before the 1st of February. All particulars to be obtained by letter, addressed to the Director, at Cramer & Co. Regent Street, and Chapell, Bond Street, where Subscriptions for 1857 now due, are received. J. ELLA, 20, Harley Street.

ST. MARTIN'S HALL.—Händel's ISRAEL IN EGYPT will be REPEATED on WEDNESDAY, February 4, under the direction of Mr. John Hullah. Principal Vocalists: Madame Rudersdorf, Miss Banks, Miss Palmer; Mr. George Calin, Mr. Weiss, and Mr. Thomas.—Tickets, 1*l.* and 2*s.* 6*d.*; Stalls, 5*s.* Commence at half-past Seven.

NEW PUBLICATIONS.

BOOKS OF INSTRUCTION.

THAT the discovery of a tone new in quality is equivalent in Music to that of a new tint in Painting needs small illustration, beyond the remark, that sound *per se* is more suggestive of musical ideas than colour is of pictorial forms. To instance: the peculiarities of the harp have bred melodies in larger number than Domenichino's yellow has created profiles or full faces. The new tone in music which has been long heard in the distance is that prolonged reedy sound, capable of reinforcement or diminution, intimated in *Seraphine*, *Accordion*, *Concertina*, and brought to its present point by M. Alexandre of Paris and his partners. Every ear has its sympathies and antipathies, with which judgment has nothing to do—hence the manifold varieties of instrumentation among composers. To our ears this *quasi-organ* sound, if heard by itself or for any length of time, is not agreeable. The *thrill* which pervades it produces an effect on the nerves analogous to that caused by the tremulous velocity of steam conveyance. As an instrument of combination, its value and convenience can hardly be overrated. In all arrangements of orchestral music its powers of representing wind instruments, whether single or grouped, may lead to a more faithful and effective transcript of great scores for chamber use than has heretofore been practicable. Nor can we see good

reason why the individuality of tone on which we have commented should not be called out as a new resource by instrumental composers, especially by all who have to do with stage fairy lands or any aerial mystery in music. As befalls every true acquisition, whether the same be electric wire, or photographic plate, or charm producing insensibility in surgery, there is small fear of the discovery dying out. New fancies and developments may cluster round it, but it amounts to one more truth in addition to truths already known, and, as such, is henceforth not to be suppressed.

Here are some books of instruction for the Harmonium. *Rimbault's Guide*. Nos. I. and II. (Chappell & Co.) *Engel's Piano Harmonium School*. (Same publishers.)—The latter, as its name conveys, devoted to the instrument when it is combined with a double key-board within the same case as the pianoforte. It will be obvious to every musical reader that special directions, distinct from those to be found in elementary works for pianoforte and organ, cannot by any possibility be numerous; but such precepts seem clearly stated in the publications before us, and the exercises indicate what manner of music is best for the use of players not far advanced. Practical executants (especially such as understand the structure of music) will find field for experiment in making transcripts and versions of their own.—The *Athenæum* has reported the success with which M. Thalberg has drawn forth this novelty by his performance of expressive music on it, we imagine without exhausting the variety of its resources.

Solfeggio, Reading, Vocal and Instrumental Music and Harmony in Class. First Book, &c. *Method of Singing*. Second Book, &c. Composed by P. J. Schepens. (Property of Author.)—This work is of mixed merit, that which is good predominating. Many of the *Solfeggi* and exercises for agility are judicious. A few are objectionable, and among these we must instance the concerted exercises with words, pp. 60, &c., which are little wiser (as part of an educational course) than the rhymed versions of the Catechism and the Multiplication Table that we have heard bawled out in charity schools. The study of articulation and declamation in connexion with singing has been too universally neglected (especially in England, where indistinct utterance is a national sin,) and articulation and declamation can never be cultivated if the words fall wrong in accent, or fail in point of sense. There is room for a treatise on language, poetry and verse, in connexion with music for the use of seters, sayers and singers, and with the instruction of those who furnish the above three classes with occupation.

In Mr. Hullah's *Rudiments of Musical Grammar* (Parker & Son) we have the precepts and thoughts of an intelligent man, who knows not only how to define, but to arrange technicalities, so as to make instruction clear and progressive; but who knows, too (as every professor not lost in empiricism must know), that all 'Manuals,' 'Rudiments,' &c., are merely aids and helps, the best of which will not supersede the master. As a teacher and a trainer, we need not repeat our opinion of Mr. Hullah's value—it may be added, that few professors have better justified public favour than he,—by that incessant desire to gather, to gain, to ripen, and to balance, which, with all conscientious persons (who profess to teach), is only ended beneath the coffin-lid. Of this, not merely Mr. Hullah's operations as concert-giver and conductor, but a careful and intelligent book such as this, have given, and continue to give, ample proof. Here and there, however, in this book is to be found a hasty assertion, calling for after-thought. For instance, in page 51, Figs. 158 and 159, illustrating "rhythmical licence," are pronounced to be "identical." They are no such thing:—the first bar of Fig. 158 is a *jerk*; the first bar of Fig. 159 is a *swing*. We are, at last, wakening up to some feeling for accent in England; and to this wakening no one has contributed more largely than Mr. Hullah:—thus, he cannot be allowed to give any definition so wanting in neatness as the above.

Studies of Agility, &c.—[*Etudes, &c.*] By Henri Herz. Op. 179. (Schott & Co.)—Like greater

and smaller men, M. Herz has paid the penalty of having been too popular in his time, and of having too acquiescingly played up to such popularity. But, let his measure as pianist, or as composer for the piano, stand where it will on the scale of merit, there is small doubt that he has been one of the special composers for his own instrument, whose contributions to music entitle him to a place among the brilliant. We have seen few Studies more thoroughly keeping the promise of their title than these. The combinations of finger are skilfully varied, and some of that harassing and intricate difficulty, which cannot be mastered without the general gain of power and flexibility.—Nos. 5, 7, 11, 12, 18 and 19,—may be specified as good and useful in no common degree.

SACRED HARMONIC SOCIETY.—After having been laid on the shelf for some eight years, Mendelssohn's music to 'Athalie'—performed four times in London and once in Birmingham, in 1849—was produced yesterday week in conjunction with Signor Rossini's 'Stabat.' Attention may be called to the above statement of dates, since some of our contemporaries are speaking of the 'Athalie' as an absolute novelty. Little remains to be said in regard to it, beyond general remarks.

The would-be composers who cannot manage *this*,—who will not undertake *that*,—whose "style" is the other,—and who make no effort till they have opportunity patented and profit secured to them—might take example from Mendelssohn's music to 'Athalie' (and his two Greek court commissions at Berlin) to their benefit. All three show what art can do when the will is earnest,—that while it can keep its subordinate place as a garniture and a decoration, the garnishing shall have such beauty and value as to bear exhibition when detached from its original place and purpose. For the public one opera would have been a greater boon than these three contributions of music to classical tragedy.—By the professor they cannot be studied too closely nor praised too highly as examples of genius working freely within strange trammels and triumphing in its work. Of the three, the 'Athalie' music is the most interesting, because it is written for the complete choir of voices (not men alone), and because of the relief given by the intermixture of *soli*. It possesses also a regular overture. This prelude is worth considering for a moment from the singularity of its form, being built mainly on one melody—that a tormented one. If it fails of the highest effect which Mendelssohn could produce, bright and animated as it is, and pompous with its obstinate pedal close, such failure does not arise from want of variety in subject-matter, so much as from the torment (to repeat our word) of the melody in question, which comes within the category of its author's fancies called by himself "bitter." The best melodies, however susceptible of harmonic enrichment, are not those in which so much modulation is inherent as in the phrase adverted to. Mendelssohn's design, however, may have been expressly to avoid familiarity and to give something of severity to the spirit and stateliness of the prologue. Much is it to be wished that his known purpose of adding a fugue by way of epilogue, and so bringing the composition to a close more musically in proportion with its consequence than Racine's tragedy admits in representation, had been carried out.—As it stands, the 'Athalie' music must be heard with pleasure by all intelligent listeners, and with the highest admiration by the analyzing student, if not with fervour by a general audience. It was excellently performed—the connecting text so judiciously recited by Mr. Phelps as to make us forget how little explanation is virtually thrown by it on the music. The *soli* singers were Mesdames Novello and Lemmens (Miss Sherrington that was) and Miss Dolby.

It would not be possible to speak in too high praise of the execution of the second part of this concert. Probably a larger amount of beauty does not exist within the same musical space than is contained in Signor Rossini's 'Stabat'—the last and most gorgeous Italian composition of its order. Those, it is true, who thirst for Ambrosian or Gregorian paganisms as the sole utterance of devotion in music,—those who forget that from

that moment when the orchestra and the single voice were brought into church,—Church music of necessity underwent transformation, and that Signor Rossini is no more secular in his generation than was Pergolesi in his,—may continue to ignore this magnificent work.—But times of enlargement are to come. The acanthus, the vine, the ear of corn, the branch of the olive, and the cluster of oleander flowers will be allowed to take their part among temple ornaments as well as the quadrilateral mystic rose or the Gothic travesty of the *herba benedicta*. Living speech as well as dead language will be admitted to have their fitness and their function in prayer and praise. Those whose mood it is to worship beneath the dome of St. Peter's will not be frowned at as more sensual than those who prefer the crypt-like chapel or the darkened choir of some solemn Mediaeval church. It will be one day seen how much of the cant concerning "style," which so hampers all our freedom in Art, is merely the attempt of impotent bigotry to force subscription by palsyng sympathy and inquiry. For ourselves, with the same ears that delight in the most austere or richest fugue by Sebastian Bach, in the "Kyrie" of Beethoven's 'Missa Solennis,' in Handel's 'Funeral Anthem,' in Mozart's 'Confutatis,' and in laud or litany by Palestrina, do we relish the 'Stabat' of Signor Rossini. If those be sublime, so also is this. *St. Cecilia* is not forbidden by canon law to wear the richest adornments of jewels and golden tissue,—of sweeping robe or floating veil—when she sits at the organ listening for angels and with the angels listening to her. Here we have the Spirit of Music decked in all her abundance of florid magnificence. Whether the 'Stabat' has been ever more nobly executed than on Friday week may be doubted. Madame Novello, Miss Dolby, Mr. Sims Reeves and Signor Belletti were at their best. So, also, were chorus and orchestra; the pleasure of the audience kept pace with the glory of the music and the perfection of the execution.

MARYLEBONE.—A new version of 'Uncle Tom's Cabin' was presented on Tuesday with an American family. The interest of the action rests with *Eva*, performed by a little girl, Miss Cordelia Howard, whom we are expected to receive as a wonder, and who certainly acts naturally, simply, and well. The part has been generally regarded as of too religious a turn to be successfully transplanted from the novel to the drama; but, in this instance, the special aptitude of the representative for such a singular rôle no doubt facilitated the process of stage-adaptation. The result is, at any rate, a pathetic exhibition, rendered more effective by some spectacular treatment, such as the wraith-like apparition of the child-sufferer immediately upon *Eva's* death. Mrs. G. C. Howard also gave a new interpretation of negro character in a vigorous performance of *Topsy*, in which the wildness and the wickedness were startlingly predominant. Mr. George Howard contented himself with the part of *St. Clair*. The audience were well satisfied with the performance.

The production of this American importation has put a sudden stop to a little drama, in which, during the previous week, Mr. Emery had been making some reputation. This was named 'Ruth Oakley,' the production of Messrs. Harris and Williams. The part performed by Mr. Emery was that of an honest blacksmith, who suffers the same wrong that befell Kotzebue's 'Stranger.' *Ruth* deserts poor Oakley for a rich lord, who in turn deserts her and marries one of his own rank. The guilty Ruth has left her child as well as her husband. The child she would see again; but her husband's curse is on her, that prayed she might never see the child again. Lightning blinds her just at the moment she is about to enjoy the blessing of beholding her offspring. Ultimately, the lord falls in a duel with the husband, who is acquitted of the murder, and then pardons his wife, and recovers his child, who had been stolen in the family confusion by mountebanks. Altogether, this drama, which was in three acts, was exceedingly effective, and Mr. Emery's rough but natural acting went direct to the point.

MUSICAL AND DRAMATIC GOSSIP.—We observe that another Choral Society is to be gathered, having the Surrey Hall for its centre. An enigmatical announcement of a music school, which is to be founded there, has been likewise put forth. This, among its provisions, includes gratuitous instruction and the introduction to the public of young professors. M. Jullien is at its head. The scheme, possibly, implies that sort of apprenticeship which is not uncommon on the Continent, or, to state the case otherwise, involves education paid for by service.

Another English (or American?) tenor, Mr. Squires, who has been studying and singing with success in Italy, is expected shortly to arrive in this country. Our want is now of *bassi*.—Signora Virginia Boccabadati is said to be engaged by Mr. Gye, we fear to sing in 'La Traviata.'—The *Sunday Times* states that Miss Catharine Hayes intends retiring at an early period from professional life.

Mendelssohn's 'Lobgesang' and Mozart's 'Requiem,' performed in company, as at the *Sacred Harmonic Society*, and 'The Messiah' are selected, we understand, for two of the sacred performances at this year's Norwich Festival,—it having been wisely determined to give only three morning concerts in place of four. The matter for the third morning's music is not yet decided.

The concert season of Paris has now fully set in. The *Société des jeunes Artistes*, determined apparently to merit its name by pioneering, has been trying to introduce to French favour Dr. Schumann's Symphony in E flat. There is also (as last year) a good provision of chamber concerts. It is interesting to observe how increasingly the singers who appear on these occasions are returning to the stores of ancient French vocal music. Since the days of Lulli and Rameau the Italian and the French worthies have possibly never been so largely frequented as now—which are the days of MM. Auber and Meyerbeer. The recognition of declamation as necessary to French vocal music argues vitality in the school meriting closer attention than it has yet attained from European professors and amateurs. Meanwhile, how singular and universal is the silence in the ranks of the instrumentalists! Not a solitary solo-player on any instrument, in any respect comparable to the creative and execrable *virtuosi* of the past half-century, seems coming forward.

'Eli' has travelled across the Atlantic, and American papers mention that it has been performed in Boston and New York with complete success.

Signor Verdi has left Paris for Italy, where his new opera, 'Simone Boccanera,' written for Venice, will shortly be produced. The title threatens a new tragic story: if so, such persistence is curious, if considered in connexion with the gradual lightening of the *maestro's* musical style, which he seems anxious to attain. His 'Rigoletto' was produced the other day, at the *Italian Opera* of Paris, for the first time, with Signor Corsi—described as a passionate and vigorous actor—in the part of the Duke's Jester.

It seems strange to read of Madame Ristori wasting her talent in an Italian version of M. Ponsard's 'La Bourgeoise,' which she has been trying at Naples without success. "I am afraid," writes a friend from Naples, "I must say she has not yet attained here the estimation in which Paris and London hold her.—There is a very good actress here named Sadowski (a Neapolitan), in whose behalf there is doubtless a feeling of partizanship, which may influence some."

Speaking of the *Teatro San Carlo*, and adding his testimony to the decay of vocal accomplishment in Italy, "you should hear (writes the same Correspondent) 'Anna Bolena,' given here by Madame Tedesco and Signor Naudin!—There is a brother of your baritone, Signor Graziani, at *San Carlo*, who has what, I suppose, must be called a good tenor voice, but it sounds to me like a forced baritone; and he sings very badly—sometimes terribly out of tune.—Strange to say, not a note by Verdi has been sung at *San Carlo* since I have been here. They ring the changes on 'Anna Bolena,' 'Don Sebastian,' 'Robert le Diable' (modified into

'Roberto di Piccardia'), and a new opera called 'Elnava,' by *Il Maestro Petrella*, which pleases me in nothing but a certain neatness and brilliancy of instrumentation."

Our French neighbours in their knowledge of what passes in literary and social England work out the well-known arithmetical ask question. For every step they take towards knowledge they slip back ninety-nine hundredths of a step towards the old ignorance which belonged to the period when Madame de Boufflers had hot rolls served in a tureen at a dinner party for "you English." It was but the other day that we cited M. Janin's appreciation of Voltaire's tragedies as confirming an opinion which we ventured to express. Since then that man of lively imagination has been delivering himself, in his *feuilleton*, on the subject of England's neglect of Shakspeare as compared with France's worship of Molière:—this, we are aware, in no such vulgar spirit as actuated M. Ponsard's tremendous Academical speech; but mildly and with a patronizing regret,—and with that literary justice in ranging great men which belongs to no country, and which is therefore precious and engaging.—Facts bear the journalist out in saying that no two men have dramatically yielded so many universal types to the world as Shakspeare and Molière. What have we from Germany? *Faust* and *Mephistopheles*! What from Italy? Echo answers "What!" What from Spain, with all the lyrical beauty and poetical devotion and the amazing constructive fertility of the Spanish theatre? But when M. Janin goes on to state, that Molière is a household world in French life, letters and drama, while Shakspeare is a fossil good for antiquarians to poke at and pry into, but without existence, or public, or influence or sympathy, so far as England or the English are concerned, there is only one befitting answer to such utter ignorance of what passes—of what is felt in England,—and that is the French monosyllable "Bah!"—Inquire of Mr. Phelps, of Mr. C. Kean,—ask at the theatres "down East" in London, or midway at the popular publishing houses, or westward at Bridge-water or Devonshire Houses,—not to call such literary witnesses as Mr. Collier and Mr. Dyce, and Mr. Halliwell and Mr. Singer,—ask in any borough, town, or hamlet of England. Inquire for Molière in France, and the answer will be—about three plays at the *Théâtre Français* and one at the *Théâtre Odéon*.

A young Alsatian composer, M. François Schwab, is mentioned in the foreign journals as promising.

A transpontine piece is now making some noise. It is written by Mr. Phillips, and acted at the Surrey, under the title of 'A Bird in the Hand worth Two in a Bush.' The plot is somewhat of the oldest. A certain Mr. Praiseworthy (Mr. Shepherd) feigns himself dead, whereby two nephews, of whose characters he was in doubt, are induced to show themselves in their proper colours. His friend, Major Stormont (Mr. Voltaire), counsels old Praiseworthy to the experiment, which turns out successful. *Reginald*, with an aristocratic wife, proves a thorough scamp, and *Theodore*, with a poor and humble mate, possesses all the virtues. *Reginald* has a thorn in his side, in the shape of a Mr. *Capias* (Mr. H. Widdicombe), an attorney and creditor, whose humours supply the drollery of the melo-drama. All the parts are well acted; and the piece, the dialogue of which is very fair, is deserving of commendation.

A new drama, by M. Maquet, in five acts and ten scenes, 'La Belle Gabrielle,' has just been produced at the *Théâtre Porte St.-Martin*.

MISCELLANEA

American Ethnology.—The idea which C. G. Von Marx presented to the public in 1804, in his prospectus of a 'Bibliotheca Glottica'—that is, a list of all the grammars and vocabularies of the different languages of the world, written and published, is in process of realization by Messrs. Trübner & Co. "The first volume of their 'Bibliotheca Glottica,' says the *New York Herald*, "containing a catalogue raisonné of works relating to the lan-

guages of the American continent, by one of our most learned and industrious New York lawyers, Mr. Hermann E. Ludwig, author of 'The Literature of American Local History,' &c., is nearly ready, and will be published in London on the 15th of December. It contains, in three hundred and forty-five articles, all the known vocabularies, grammars and grammatical notices published or known to exist, of so many of the aboriginal languages, and of about three hundred of the dialects of this continent. Even where only a few words of a language or dialect are known, due reference is made to the book where they are to be found, and there are made over two thousand quotations of separate words, articles, or observations on American languages. Until recently, by the most accurate and diligent researches of Vater and others (1815 to 1847) we had such notices of only two hundred and eleven American languages. The study of philology has, however, made great progress in recent years, so that by diligent research the author of the forthcoming work has probably made it a nearly complete survey of this field."

Il Padre Antonio.—All your readers who have had the satisfaction, once in their lives, to be received by the Padre Antonio on the rock of Capri, will have read with regret in your journal the little respect Jove's thunder has shown for his habitation; but will have rejoiced, at the same time at the personal favour shown to the Padre, and his miraculous escape unscathed. No stranger ever visited the ruins of the Villa of Tiberius, without a passing call on this gentlemanly hermit. One summer evening, on the 14th of July, fourteen years ago, I first made his acquaintance; approaching his dwelling, after a climb up the hill and stopping to admire the view, he very courteously came forward to offer me a chair and to pay his compliments. There was a kindness and polished bearing in his manner, which showed that he did not shun society, and that his retirement to this rocky peak was rather the caprice of a man of taste, who loved the world and the beauty thereof, than the morbid sentiment of an anchorite, who in seeking to live above it would fain shut it all out. Antonio had then done the honours of his hermitage for upwards of fifteen years, and his visitors' book showed the vast extent of his acquaintance, and the good character of the company he kept. His establishment, for a hermit, was very respectable. His dwelling consisted of a well-furnished kitchen, a bed-room, a study, and a *salon de réception*; he kept also a mule, a cow, and a cat. What else Antonio kept I cannot say. He was a very handsome man, and evidently quite at home with ladies, whose records in his book attested the favourable impression which his good breeding had made. The names were mostly of English orthography, and one lively young lady in the joy of her heart had written, supposing his name to be Paul—
We will laugh, and dance, and sing,
Father Paul shall be our king, &c. &c.

So that Antonio could at all times make himself very agreeable, and become quite a ladies' man. When I entered his comfortable *salon* he set before me wine and fruit. These I declined, but took up the visitors' book and wrote my name, and after a little pleasant chat, thanking him for his civility, I departed, leaving, as was usual, a small coin on the table; for not even hermits can live on words alone, and the Padre's establishment was a very convenient one. I had promised a lady friend to make a sketch for her album, and chose a point of view not far from the hermitage; here, as soon as Antonio saw me settle down in his vicinity, with a true neighbourly kindness, he sent me a plate of very fine oranges, the choicest he had got. Could any gentleman have behaved better? All to whom the Padre Antonio has the honour to be known—and none who have sat in his *salon* and laughed with that merry hermit, can ever forget him—will most cordially rejoice at his escape, and hope that the worthy successor of the unworthy Tiberius, having, like Job, survived the ruin of his house, will soon get another equally as comfortable.

I am, &c. H. C. BARLOW.

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In the APPARATUS DEPARTMENT of this Establishment every kind of first-class Photographic Apparatus may be seen, including CAMERAS, FOLDING and RIGID, of superior construction—JOINTED and other HANDS of the best make—PRESSURE-FRAMES—GLASS BATHS, arranged for carrying the Silver Solutions, thus dispensing with the use of a Bottle and Funnel—GUTTA-PERCHA BATHS—Ditto ditto, for Plates up to 15 by 12 inches—JOINTED LEVELLING STANDS and SPIRIT LEVELS—FRENCH and ENGLISH WEIGHTS in Sets—COLLODION PLATE-HOLDERS, for preparing large Plates with facility—PNEUMATIC DITTO—PLATE CLEANERS—COLLODION GLASSES—PLATE GLASS, all sizes, bevelled edges, and Boxes—A Choice Collection of PASSEPARTOUTS, made expressly for this house, from original patterns—ALBUMENIZED and other PAPERS, FRENCH and ENGLISH—A SUPERIOR NEGATIVE PAPER—A great variety of GLASS, PORCELAIN, and GUTTA-PERCHA DISHES—PORCELAIN DISHES for whole-sheet Canons—Also a large Assortment of ROSS'S PORTRAIT and LANDSCAPE LENSES, and every requisite for the practice of Photography. Full Instructions for Use, GRATIS, with each Flat Bottle of THOMAS'S XYLO-IOIDE OF SILVER; also Instructions, GRATIS, with the HYPO-COLOURING BATH.—Maker of the OXANOGEN SOAP, CRYSTAL VARNISH, &c. &c.

ESTABLISHED 1838.

VICTORIA LIFE ASSURANCE COMPANY.

No. 18, King William-street, Mansion House, City.
Life Assurance of every description effected.
Half the Annual Premium may be paid during the first five years. One-third may remain on credit during the whole of life. Endowment Assurances, payable at 50, 55, 60, &c.
Loans to Assured on personal or other security 50 per cent. of profits to go to Assured on the bonus scale.
The last Bonus averaged 58 per cent. on the Premiums paid.
WILLIAM BATHAY, Actuary.

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Special Notice.—Third Division of Profits.

The unusual success which has attended the cautious yet energetic operations of this Company has enabled the Directors to add Reversionary Bonuses to Policies on the participating class, averaging nearly 2 per cent. per annum on the sum insured, or from 30 to 100 per cent. on the Premiums paid.

Parties insuring with this Company do not incur the risk of Copartnership, as is the case in Mutual Offices.

Established nearly a Quarter of a Century.

Annual Income upwards of £125,000.

The Funds or Property of the Company, as at 31st December, 1855, amounted to \$46,124. 2s. 6d., invested in Government and other approved Securities.

UNITED KINGDOM LIFE ASSURANCE COMPANY.

8, WATERLOO-PLACE, PALL MALL, LONDON, S.W.

CHAS. DOWNES, Esq., Chairman.

HON. FRANCIS SCOTT, M.P., Deputy-Chairman.

By order,

P. MACINTYRE, Secretary.

EQUITABLE ASSURANCE SOCIETY,

Office, New Bridge-street, Blackfriars.

ESTABLISHED IN 1789.

INVESTED CAPITAL on the 31st December, 1856, UPWARDS OF SEVEN MILLIONS STERLING.
INCOME OF THE SOCIETY upwards of FOUR HUNDRED THOUSAND POUNDS per Annum.

The Equitable is a Mutual Society, and the whole of the profits are appropriated to the benefit of the Assured.
Assurances may be effected for any sum not exceeding 10,000l. on one and the same life.
A Weekly Court of Directors is held every Wednesday, from Eleven to One o'clock, to receive Proposals for New Assurances.

ARTHUR MORGAN, Actuary.

UNION ASSURANCE SOCIETY

(FIRE, LIFE, AND ANNUITIES).

A.D. 1714.

Cornhill, and 70, Baker-street, London.

College-green, Dublin.—Groningen-street, Hamburg.

Exchange-street West, and Tilt-hurrow-street, Liverpool.

North Nelson-street, Edinburgh.

Instituted in the reign of Queen Anne, A.D. 1714, with large Invested Funds.

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Deputy-Chairman—HENRY ALDWIN SOAMES, Esq.
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LIFE.
Reduced Rates for young and middle ages, with guarantee of a Company in existence upwards of 140 years, and a large accumulated capital. The last Bonus (1855) gave additions to Policies varying from 35 to 70 per cent. on the previous seven years' Premiums. Lower Rates with profits. Two-thirds only of the Premiums may be paid until death. Decreasing and Increasing Rates of Premium, and half-yearly or quarterly. Medical fees allowed.

FIRE.
Insurances at the usual rates, and profits returned on Policies taken out for seven years by prompt payment. Losses occasioned by explosion of gas are made good. The Offices close on Saturdays at 3 o'clock, excepting in the fifteen days after each quarter-day.

WILLIAM B. LEWIS, Secretary.

J. W. BENSON'S WATCH, CLOCK, and CHRONOMETER MANUFACTORY, 33 and 34, LUDGATE-HILL, LONDON. Established 1749.—J. W. Benson, Manufacturer of GOLD and SILVER WATCHES of every description, construction, and pattern, invites attention to his magnificent and unprecedented display of Watches, which is admitted to be the largest and best selected Stock in London. It consists of Chronometer, Duplex, Patent Detached Lever, Horizontal, and Vertical Movements, jewelled, &c., with all the latest improvements, mounted in superbly-finished engine-turned and engraved Gold and Silver Cases. The designs engraved upon many of the cases are by eminent artists, and can only be obtained at this Manufactory. If the important requisites, superiority of finish, combined with accuracy of performance, elegance, durability, and reasonableness of price, are wished for, the intending purchaser should visit this Manufactory, or send for the ILLUSTRATED PAMPHLET, published by J. W. BENSON, and sent post free on application, which contains sketches, prices, and directions as to what Watch to buy, where to buy it, and how to use it. Several hundred letters have been received from persons who have bought Watches at this Manufactory, bearing testimony to the correct performance of the same.

OPINIONS OF THE PRESS.

From the *Morning Post*, Oct. 30, 1856—"Exhibits exquisite artistic feeling in ornamentation, and perfection of mechanism in structure." From the *Morning Chronicle*, Oct. 30—"Excellence of performance, and perfection in workmanship." From the *Morning Advertiser*, Nov. 1—"The high repute which Mr. Benson has obtained for the qualities of his manufacture stands second to none." From the *Morning Herald*, Nov. 8—"The high standing of Mr. Benson as a London manufacturer must secure for him a large amount of public patronage." From the *Globe*, Nov. 2—"All that can be desired, in finish, taste, and design."

GOLD WATCHES, Horizontal Movements, Jewelled, &c., accurate time-keepers, 2s. 15s. 4d. 15s. to 13s. 15s. each. Gold Lever Watches, jewelled and highly-finished movements, 6s. 6s. 8s. 10s. 12s. 14s. 16s. 18s. 20s. to 40 guineas.
SILVER WATCHES, Horizontal Movements, Jewelled, &c., exact time-keepers, 2s. 2s. 15s. 4d. 15s. to 12s. 6s. each. Silver Lever Watches, highly-finished, jewelled movements, 3s. 10s. 4d. 10s. 12s. 14s. 16s. 18s. 20s. to 30 guineas.

A Two Years' Warranty given with every Watch, and sent, carriage paid, to Scotland, Ireland, Wales, or any part of the kingdom, upon receipt of Post-office or Bankers' order, made payable to J. W. BENSON, 33 and 34, Ludgate-hill, London.

Merchants, Shipowners, and Watch Clubs supplied. Old Watches taken in Exchange.

F. DENT, 61, STRAND, and 34 and 35,
Royal Exchange Chronometer, Watch, and Clock Maker, by Appointment to the Queen and Prince Albert, and Maker of the Great Clock for the Houses of Parliament, Sole Successor to the late E. J. Dent in all his Patent Rights and Business at the above shops, and at the Clock and Compass Factory at Somerset House, Ladies' Gold Watches, Guineas; Gentlemen's, 1s. Guineas; strong Silver Lever Watches, 5s. Guineas; Church Clocks, with Compensation Pendulum, &c.

THE PERFECT EIGHT-DAY WATCH.

WARRANTED TO GO CORRECTLY.
Patented in England, France, Belgium, and Holland.
These sound English Watches do not exceed in size and price the ordinary Watches now in use, require to be wound up only once a week with three turns of the key. Only to be had of the Inventors and Patentees, MESSRS E. & CO., 19, KING WILLIAM-STREET, CHANCERY, LONDON.

MICROSCOPES.—J. AMADIO'S BOTANICAL MICROSCOPES, packed in Mahogany Case, with three Powers, Condenser, Pincers, and Two Slides, will show the Animalcule in Water. Price 18s. 6d.
7, Throgmorton-street. A large Assortment of Achromatic Microscopes.

ACHROMATIC MICROSCOPES.

SMITH & BECK,
MANUFACTURING OPTICIANS,
8, COLEMAN-STREET, LONDON.
Have received
THE COUNCIL MEDAL OF THE GREAT EXHIBITION OF 1857.

The FIRST-CLASS PRIZE MEDAL OF THE PARIS EXHIBITION OF 1855.

"For the excellence of their Microscopes."

An Illustrated Pamphlet of the 104 EDUCATIONAL MICROSCOPE, sent by post on receipt of six postage stamps.

A GENERAL CATALOGUE FOR MARCH, 1856, may be had on application.

PARIS FIRST-CLASS AND LONDON PRIZE

WATHERSTON & BROGDEN,
GOLDSMITHS AND JEWELLERS,
Manufactory, 16, Henrietta-street, Covent-garden, London.

ELKINGTON & Co. PATENTEES OF THE ELECTRO-PLATE MANUFACTURING SILVER SMITHS, BRONZISTS, &c. beg to intimate that they have added to their extensive Stock a large variety of New Designs in the highest Class of Art, which have recently obtained for them at the Paris Exhibition the decoration of the Cross of the Legion of Honour, as well as the "Grande Médaille d'Honneur" (the only one awarded to the trade). The Council Medal was also awarded to them for the Electro-plate.

Each article bears their mark, E. & Co., under a Crown; and articles sold as being plated by Elkington's Patent Process afford no guarantee of quality.
22, REGENT-STREET, and 45, MOORGATE-STREET, LONDON; and at their MANUFACTORY, NEW HALL-STREET, BIRMINGHAM.—Estimates and Drawings sent free by post. Re-plating and Gilding as usual.

OSLERS' TABLE GLASS, CHANDELIERS.

OSTLERS, &c., 44, Oxford-street, London, conducted in connection with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in great variety; also Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal glass Chandeliers, of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on hand. Furnishing orders executed with despatch.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS: STRONG FIRE-PROOF SAFES, CASH AND DEED BOXES.—Complete Lists of Sizes and Prices sent on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; 23, Leaden-street, Liverpool; 16, Market-street, Manchester; and 20, Field-street, Wolverhampton.

COLT'S SIX-SHOT REVOLVERS.

The favourite size for Officers, Army, and Navy, weight 3 lbs. rifle-barrel. Also, three sizes POCKET REVOLVERS, for Travellers and House Protection. Holsters, Belts, Pouches, Cartridges. A large stock ready for immediate delivery. Descriptions and list of prices sent on application. Order of the Patentee and Manufacturer, SAMUEL COLT, 14, Pall Mall, London.—Beware of counterfeiters.

DR. ARNOTT'S SMOKE-CONSUMING GRATE, and SMOKE-CONSUMING COOKING APPARATUS.

For their Specimens of which a First-Class Medal was awarded to F. EDWARDS, SON & CO. at the Paris Exhibition. By means of this Grate smoky chimneys are avoided, and an economy of from 40 to 50 per cent. is obtained in the consumption of fuel. It continues to give every satisfaction, and is now manufactured at prices commencing at 50s. To be seen in daily operation at their Show-Rooms, 43, Poland-street, Oxford-street.—A Prospectus with testimonials sent on application.

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USED IN THE ROYAL LAUNDRY.
And pronounced by HER MAJESTY'S LAUNDRESS to be THE FINEST STARCH SHE EVER USED.
Sold by all Chandlers, Grocers, &c. &c.

COCOA-NUT FIBRE MATTING

TRELOAR'S IS THE BEST.
Prize Medals awarded—London, New York, and Paris.
Catalogues, containing Prices and every particular, post free. Warehouse, 43, Ludgate-hill, London, &c.

DURABILITY OF GUTTA PERCHA TUBING.

Many inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—**FROM SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE OF WIGHT.**—Second Testimonial.—"March 10th, 1857.—In reply to your letter received this morning, respecting the Gutta Percha Tubing being supplied to me with much satisfaction. It answers perfectly. Many Builders and other persons have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is as good as in the houses that it is being erected here."
N.B.—From this Testimonial it will be seen that the CORROSION RESISTANCE OF THE ISLE OF WIGHT has no effect on Gutta Percha Tubing.

THE GUTTA PERCHA COMPANY, PATENTEES,
25, WHARF-ROAD, CITY-ROAD, LONDON.

HEAL & SON'S NEW ILLUSTRATED CATALOGUE contains Designs and Prices of every description of BED-ROOM FURNITURE, as well as of 100 Bed-rooms and Prices of every Description of Bedding, sent free by post.—H. & S. Bedstead, Bedding, and Bed-room Furniture Manufacturers, 109, Tottenham-court-road, W.

BEDS, MATTRESSES, and BEDSTEADS.—WILLIAM R. BURTON'S NEW LIST OF BEDS, BEDDING, and BEDSTEADS is NOW READY, and can be had gratis.

The quality of Beds, Mattresses, &c., of every description he is able to guarantee; they are made on the premises, in the presence of customers; their prices are in harmony with those which have tended to make his house ironmongery establishment the most extensive in the kingdom.

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| German spring mattresses..... | 2 6 0 .. 7 10 |
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| Flock mattresses..... | 0 6 0 .. 0 18 0 |
| Best Alva and cotton mattresses..... | 0 6 6 .. 0 19 0 |
| Sheets..... | 0 7 6 .. 2 6 0 |
| Blankets..... | 0 3 0 .. 1 4 0 |
| Tolled quilts..... | 0 3 0 .. 1 7 6 |
| Counterpanes..... | 0 3 6 .. 0 15 0 |
| Portable folding bedsteads..... | 0 12 6 .. 4 15 0 |
| Patent iron bedsteads, with dove-tail joints..... | 0 13 0 .. 0 0 0 |
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WHITE'S MOC-MAIN LEVER TRUSS is allowed by upwards of 200 Medical Gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being used, which is so constructed as to resist the power is supplied by the MOC-MAIN PAD and PATENT LEVER fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, in the circumference of the body, two inches below the hips, being sent to the Manufacturer, Mr. WHITE, 288, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c. for various VEHICLES, and all cases of WEAKNESS and SWELLING of the LEGS, SPRAINS, &c. They are porous, light in texture, and impervious to water, and are of an ordinary stocking. Price, from 7s. 6d. to 16s. each; postage 6d.
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ALLEN'S ILLUSTRATED CATALOGUE of PATENT PORTANT, with four Compartments, DESPATCH BOXES, WRITING and DRESSING CASES, TRAVELLING BAGS, with square opening; and 500 other Articles for travelling. By post for two stamps.
J. W. ALLEN, Manufacturers of PORTABLE BAR-ACK-ROOM FURNITURE and MILITARY OUTFITTERS. (See separate Catalogue.) 18 and 32, STRAND.

GOODRICH'S SISAL CIGARS! at his Cigar, Tobacco, and Snuff Shops, 47, OXFORD-STREET, near St. John's-square.—Box, containing 14, for 1s. 9d.; post free, 27 stamps. Boxes, containing 100, 12s. 6d. None are genuine unless signed H. N. Goodrich.

CUTLERY WARRANTED.—The most varied Assortment of TABLE CUTLERY in the world, all warranted, is on SALE at WILLIAM R. BURTON'S, at prices that are remunerative only because of the largeness of the sales. 38-inch four-handled Table Knives, with high shoulders, 12s. per dozen; Deserts to match, 9s. 6d.; if by balance, 6d. per dozen; Carvers, 1s. 6d. per pair; larger sizes, 1s. 6d. per pair; extra one, 1s. 9d.; 32-inch, 1s. 6d. per pair; Deserts, 5s. 6d.; Carvers, 2s. 3d. per pair; 24-inch, 1s. 6d. per pair; Deserts, 5s. 6d.; Carvers, 2s. 3d. per pair; 20-inch, 1s. 6d. per pair; Deserts, 5s. 6d.; Carvers, 2s. 3d. per pair; 16-inch, 1s. 6d. per pair; Deserts, 5s. 6d.; Carvers, 2s. 3d. per pair. The largest Stock in existence of Plate Dessert Knives and Forks, in cases and otherwise, and of the new Plated Fish Cutlery.

THE PERFECT SUBSTITUTE for SILVER.
—THE REAL NICKEL SILVER, introduced by years ago by WILLIAM R. BURTON, is now the most perfect substitute for silver. It is beyond all comparison the very best article used to sterling silver, that can be employed as such, either in the form of cutlery, or in the form of plate. It is distinguished from real silver. Fiddle or Thread or Old Silver Brunswick King's Pattern. Pattern. Pattern.

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| Table Spoons and Forks, per doz..... | 30s. 35s. 40s. |
| Desert ditto and ditto..... | 18s. 21s. 24s. |
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CHEMICALLY PURE NICKEL NOT PLATED.
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DISH COVERS and HOT-WATER DISHES In every material, in great variety, and of the newest and most recherche patterns. Tin Dish Covers, 6s. 6d. the set of six; Black Tin, 12s. 3d. the set of six; elegant modern patterns, 24s. to 50s. the set. Britannia Metal, with or without silver-plated handles, 7s. 6d. to 11s. 6d. the set; Sheffield plated, 1s. 10d. the set; Black Tin Hot-Water Dish, with wells for gravy, 12s. to 30s.; Britannia Metal, 22s. to 77s.; Electro-plated on Nickel, full size, 11s. 11d.

The additions to these extensive premises (already by far the largest in Europe) are of such a character that the entire of Eight Houses in the display of the most magnificent stock of GENERAL HOUSEHOLD FURNITURE (including Cutlery, Nickel Silver, Plated Glass, Baths, Brushes, Turnery, Gasaliers, Iron and Brass Bedsteads, Bedding, and Bed-hangings, &c.) is now made available to the public, and parties furnishing facilities in the selection of goods that cannot be hoped for elsewhere.

Illustrated Catalogues sent (per post) free.
10, OXFORD-STREET, W. 1, 1A, 2, and 3, NEWMAN-STREET, and 4, 5, and 6, FETTER'S-PLACE, LONDON. Established 1820.

EPPS'S COCOA.—This excellent Preparation is supplied in 1lb. and 4lb. packets, 2s. 6d. and 9d. 7 1/2 lb. in tins, 10s. 6d.

JAMES EPPS, HOMOEOPATHIC CHEMIST,
82, Old Broad-street, City; and
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"SHERRY the least acid of any wine imported," taking precedence of Port, Champagne, Claret, Madeira, Burgundy, Rhine, Moselle, which follow in the order named.—*Prof. Johnston, 'Chemistry of Common Life,' page 323.*
Prof. Johnston, Y. pale, pure, unbranded, without acidity, 30s. per cask. Cash, carriage free.
GEO. H. MARVEY, 12, John-street, Adelphi, Strand.
A few dozen of "1854" Port, Thompson & Croft's shipping, in pint, 40s. per cask.

ALLSOPP'S PALE ALE in IMPERIAL PINTS.
HARRINGTON PARKER & CO. are now delivering the October Brewings of the above celebrated Ale. Its surpassing excellence is vouched for by the highest medical and chemical authorities of the day. Bottled in bottles; also in casks of 18 gallons and upwards, by HARRINGTON PARKER & CO., 53, Pall Mall.—Nov. 24, 1856.

HOW TO BREW ALE at 7d. per Gallon, fine as sherry, and an aroma equal to Burton Tenpenny. This new Practical Treatise is by a Derbyshire man of twenty-eight years' labour at the spout and tun in the best brewery in the county. No brewing utensils required, only those for household use. This is guaranteed to be the best and cheapest mode to produce fine ale ever made public, leaving a profit of 1s. 9d. per gallon. The above, beautifully printed in large type, can be had of the sole Publishers for Eight Penny Post Stamp, sent post free to any address.—Direct to FISHER & SON, Publishers, King'sland, London.—Established 1847.—NOTICE.—One hundred testimonials, with references to Gentlemen and Families of high standing, proving its excellence, sent free if desired.

PRIZE MEDAL, PARIS EXHIBITION, 1855.
METCALFE, BINGLEY & CO'S New Patent and Penetrating Tooth Brushes, Penetrating soap-brushes, Improved Flesh and Cloth Brushes, genuine Smyrna Sponges, and every description of Brush, Comb, and Perfumery for the Toilet. The Tooth Brushes search thoroughly between the divisions of the Teeth and clean them most effectually.—the hairs never come loose. M., B. & Co. are sole makers of the Oatmeal and Camphor, and Orris Root Soaps, sold in tablets (bearing their names and address) at 6d. each; of Metcalfe's celebrated Alkaline Tooth Powder, per box; and of the New Bouquet.—Sole Establishment, 130 and 131, Oxford-street, and 3rd door West from Holles-street, London.

WHITE and SOFT HANDS all through the WINTER.—THE LONDON SOAP and CANDLE COMPANY, 76, New Bond-street, have prepared a new WINTER SKIN SOAP, which, by its continued use, will produce the softest of Hands and the whitest of Skins even in the coldest weather and hardest water: it is especially perfumed and beautifully soft in use. Sold in Bars at 1s. per pound. Sole depot, the best and cheapest house in London for Wax, Sperma, Composite, and every kind of Candle, Soap, Oil, &c. Prices listed sent on application.

FORGET-ME-NOT.—BREIDENBACH'S EVER-LASTING BOUQUET. FORGET-ME-NOT, presents a charming combination of all the Spring Flowers known for their refreshing as well as lasting odours.

H. BREIDENBACH,
PERFUMER, THE QUEEN,
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OLDRIDGE'S BALM OF COLUMBIA, acknowledged for the last 30 years to be the most effectual remedy for restoring the Hair and promoting the growth of Whiskers and Moustaches, has received recently most distinguished patronage from the ladies for the feature it possesses in not soiling the most delicate complexion or soiling the hair. Sold in 2s. 6d., 4s., and 12s. Wholesale and retail, 13, Wellington-street North, Strand, London.

NO MORE GREY HAIR.—The only Establishment in London specially devoted to DYING the HAIR a natural and permanent colour without injuring the Health or Hair, is UNWIN & ALBERT'S, 24, Piccadilly. The Columbian Hair Dye is sold in tins, at 5s. 6d., 6s. 6d., and 10s. 6d. Sold on receipt of a post-office order. Elegant subscription Hair-cutting Saloons for Ladies and Gentlemen. Annual subscription, 10s.

GREY HAIR.—1, Little Queen-street, High Holborn.—ALEX. ROSS'S LIQUID HAIR DYE being a clear fluid, it is merely necessary to damp the hair by the aid of a comb or brush, when a perfect light or dark colour is permanently obtained. Sold at 3s. 6d., 5s. 6d., and 10s. 6d.—In bottles of 54 stamps. Private rooms for ladies and gentlemen. A. R.'s Face Powder, 1s.; sent for 14 stamps. "Hints on Dress and on the Arrangement of the Hair," a valuable and interesting treatise, by ALEX. ROSS. Price 1s.; free, 13 stamps; and of all Booksellers.

CLOSE OF HOLIDAYS.—The return of Youth to their respective Boarding-Schools induces a solicitude from Parents and Guardians for their Personal Comfort and Attraction, and

ROWLAND'S MACASSAR OIL, for accelerating the growth and improving and beautifying the hair,

ROWLAND'S KALYDOR, for improving the Skin and Complexion, and removing Cutaneous Eruptions, and

ROWLAND'S ODONTO, OR PEARL DENTIFRICE, for rendering the Teeth beautifully white, and preserving the Gums, are considered indispensable accompaniments for the attainment of those Personal Advantages so universally sought for and admired.

Sold by A. ROWLAND & SONS, 20, Hatton-garden, London, and by Chemists and Perfumers.

BEWARE OF SPURIOUS IMITATIONS!!

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